Spring Patterns and New Materials

VOGUE

Price 35 Cents
March First · 1919



The Vogue Company
CONDÉ NAST *Publisher*



Pelgram & Meyer

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Distinctive Dress Fabrics

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Foulards of original design – exceptional quality

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Jersey weaves in plain and novelty effects

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A featherweight Peach-bloom fabric

Chanella

The knitted wool novelty

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A fine soft serge for suits and dresses

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An Ideal suiting

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Into the designing and weaving of our fabrics, we put all the thought gained from years of experience—

Intending that the name—Haas Brothers—when associated with a fabric, shall express in the highest degree—quality and style correctness.

Haas Brothers fabrics may be seen at leading establishments.

417 FIFTH AVENUE · NEW YORK

VOGUE
March 1st. 1919

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Vol. No. 53, No. 5
Whole No. 1114



"Onyx" Hosiery

Reg. U.S. Pat. Office

Irresistible is the lure of "Onyx" Silk Hosiery which season after season, through its charm and beauty, appeals to all women whose aim is to secure perfect harmony of dress.

Always of uniform excellence and correct in style "Onyx" offers an extensive selection in the newest colorings, plain and fancy clockings, also lace ankle and all overs, of sheerest gauze and medium weights adapted for state and formal use at popular prices.

Sold at Good Shops Everywhere

Emery & Beers Company Inc.

Sole Owners of "Onyx" and Wholesale Distributors

New York

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



The New Silhouette Reveals Three Interesting Types of

MISSES' Spring Suits

of Tricotine or Poiret Twill

A Smart Blouse Coat Suit

Side Fastening Vestee Suit

Suit with Watteau Paneled Back Coat

Model No. 158

BUCKLE Belted Blouse Suit, of wool tricotine in navy or the new shade of walnut; Eton collar fastened with link buttons, pleated self girdle with tailored sash ends and tiny 'kerchief pockets are fashion touches distinctive of this exclusive model Spring suit; instep-length skirt with notched belt, inset pockets. 14 to 20 years. **68.00**

158A—*Picturesque Hat,* with drooping brim of straw; crown of Georgette, wheat trimming. **22.00**

Model No. 160

SIDE Fastening Vestee Suit of wool tricotine in navy or walnut, with vestee of silk duvetyn in a contrasting color; new is the softly draped rounded collar. A double row of bone buttons gives prominence to the new side fastening; an overlap pleat trims side of the straightline skirt.
14 to 20 years. **58.00**

160A—*Large Rough Straw Sailor Hat* trimmed with self color wheat. **16.00**

Model No. 162

WAISTCOATED and Braid Trimmed Suit of navy or black Poiret Twill, black silk braid is cleverly applied to accentuate the straight lines of coat and give prominence to a graduated Watteau panel at back; waistcoat of silk duvetyn is in Yale blue, henna, peony red or leather color; skirt is bordered with braid.
14 to 20 years. **78.00**

162A—*Short Back Sailor Hat* of lisere faced with Georgette crepe, flower wreath. **25.00**

Hats *illustrated*, are made in our own atelier and may be ordered in any desired color.



THE charm of a *Blackshire* gown! It is more than the distinction which black lends to every individuality. It is more than beauty and originality of style. It is the highest expression of an art—an art in which *Blackshire* is the recognized master. Let the *Blackshire* label guide you to perfect black gowns.

Send for your copy of the *Blackshire* "Spring Style Story". It is charmingly illustrated with pictures of *Blackshire* gowns. Please mention your favorite shop when writing.

THE HOUSE OF BLACK
112-114-116 MADISON AVENUE, NEW YORK
Wholesale Only

The Styles Illustrated

5113 *Left*—An attractive gown of Georgette. The side panels and square collar are elaborately beaded. Tassels of beads swing from the fancy cuffs. The entire beautiful effect is finished with a wide Moire sash at the back.

5605*X Center*—Stunning, practical street frock of heavy Crepe de Chine with newest Skirt draped gracefully in front. Soft crushed girdle of same material.

5124 *Right*—Graceful simplicity in Georgette afternoon gown trimmed with beaded embroidery at neck and back of girdle. The new envelope skirt is trimmed with self-covered buttons in front and back. Silk lined throughout.

BONWIT TELLER & CO.

Paris
19 Rue d'Antin

Philadelphia
13th and Chestnut Sts.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET. NEW YORK



RICOLLE



ATINA



CELE

NADRY

AURA

Hats illustrated on this page are from the Bonwit Teller & Co. Millinery Departments

Modes of Charm and Simplicity in

FROCKS *for*

WOMEN

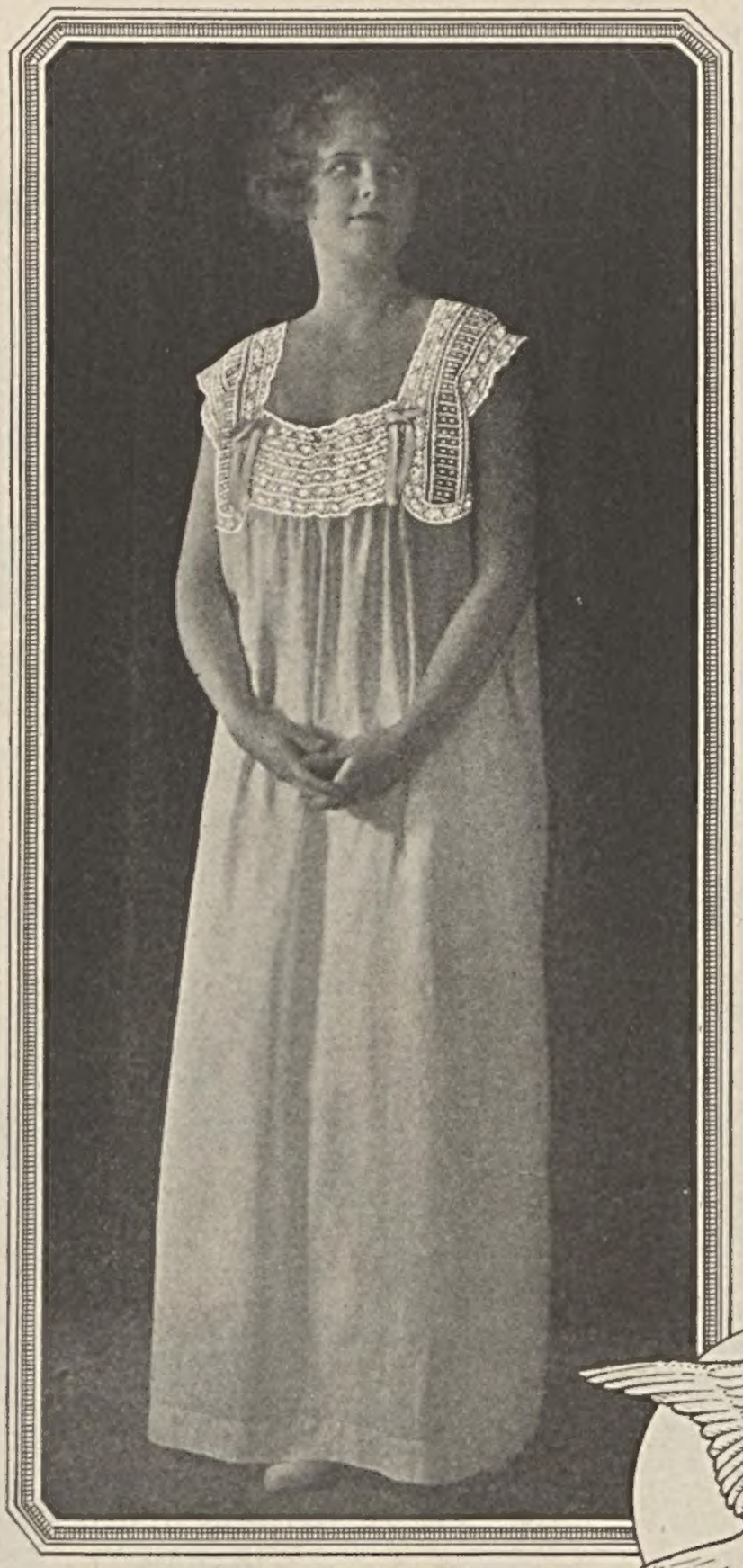
RICOLLE—Russian tunic frock of Tricolette. Embroidered in contrasting colors. Ribbon girdle, navy with beige embroidery—beige with navy embroidery *65.00*

AURA—Georgette Crepe frock, tunic with deep border of contrasting embroidery. In flesh, maize white, orchid. *45.00*

ATINA—Satin frock of finest quality Venetian Crepe Satin in black or navy. Chemisette of batiste and Valenciennes lace. *75.00*

CELE—Foulard silk in tan and navy tones. Girdle and pipings of taffeta. Cream net ruffles on collar and vestee. *42.00*

NADRY—Taffeta frock, simple bodice and bouffant draped skirt in navy blue or black. Vestee of fluted cream net. *55.00*



SPECIAL FOR MARCH

"DOVE" Night Gown No. 452. Made of fine quality white Nainsook, trimmed in front with five rows of fine Valenciennes lace in ruffled effect, and on the sides with two dainty organdie insertions set between rows of Valenciennes lace.



SPECIAL FOR MARCH

"DOVE" Envelope Chemise No. 453 matches the "DOVE" Night Gown No. 452 described and illustrated here to the left. We cannot fill mail orders, but can tell you the nearest store that sells these and other new "DOVE" styles.

DOVE
UNDER-MUSLINS

IT is true economy to buy "DOVE" Under-muslins because they are so well made, of the best materials, and most beautiful in styles. Every open armhole is reinforced.

Sold by Leading Stores Everywhere

D. E. SICHER & COMPANY

"World's Largest Makers of Under-muslins"

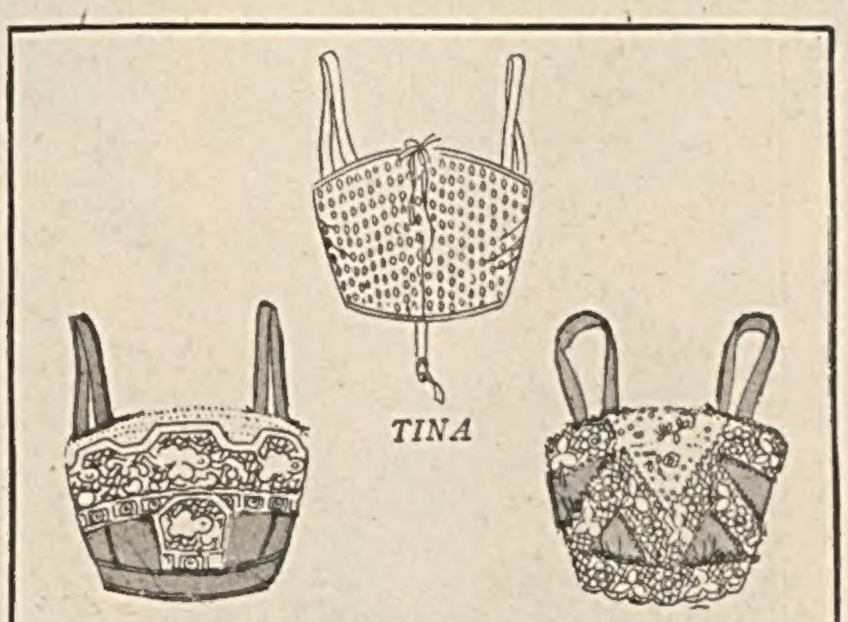
45-51 West 21st Street , , , New York

Wanamaker Feminities



FEMINA Corset—especially designed for young women. Graceful, straight lines of this corset are ideal for the new silhouette. In flesh colored satin with elastic top—the latter makes it also suitable for sport wear. Sizes 21 to 26. $5

PARISIENNE Corset—of pink silk brocade in an exquisitely dainty flower-design. The girdle top is inset with pointed gussets of elastic—these giving a graceful degree of suppleness to the figure. Sizes 22 to 28. $16



ELISE — Brassiere of pink silk, trimmed with imitation filet lace and net. $3

TINA

ADELE—Brassiere of sheer lace and imitation Cluny lace over pink satin. $5

TINA—Bandeau Brassiere; pink silk-and-cotton material, $1; *pink washable satin,* $1.50; *pink silk jersey* $2



LILLIAN Corset—made in Paris to our special order. Beautifully made of pink mercerized brocade, yet moderately priced—$15. *This model is adaptable for women of medium stature as well as for slender figures. Sizes 23 to 30.* $15

L. R. Corset—exquisitely supple even though it is boned both back and front, as the hips are quite free—for this reason it is an excellent model for dancing. In pink silk brocade, $10; *in white mercerized batiste,* $4. *Sizes 21 to 30.*



FRANCOISE

MARTHE

CAMILLE

HORTENSE

FRANCOISE—Copy of the new Paris two-piece Boudoir Gown. Surplice front forms sash under graceful blouse-effect in back. Crepe meteor in pink, light blue, peach, mauve, wisteria, French blue or black. $35

MARTHE—A charming little Sacque—also copy of a French model—in crepe meteor with ruffles of cream colored dotted lace. Pink or light blue. $8.75

LORRAINE—Center figure—beautifully draped Negligee of chiffon cloth in two-toned effects; pink over blue, pink over mauve, blue over mauve, blue over pink. Bodice inset with lace. Satin ribbon girdle. $25

FANCHON—Brassiere (shown in hands) imitation filet lace over silk; chiffon rosebuds. $3

CAMILLE—a new interpretation of the Breakfast Coat. Satin Etoile in changeant tones of turquoise blue, rose, wisteria, light blue, pink or maize. Simply, but effectively trimmed with tiny pleatings and pipings of the silk. $11.75

HORTENSE—Brassiere (shown on table) fashioned entirely of fine eyelet embroidery and daintily tucked white batiste. Ribbon run at top. $6.50

John Wanamaker, New York

Wooltex
Misses Ladies
TAILOR-MADES
The H. Black Co
Cleveland New York

YOU will not find "that well-dressed look" by casual shopping—nor by insisting on getting your coat or suit too cheaply.

The thing to look for is simplicity; graceful line; thoroughbred collar, shoulders, sleeves; Metropolitan touch; exquisite tailoring and fine fabrics which alone can give enduring style; priced neither too high nor too low.

You will find much to interest you in the "WOOLTEX" Tailor-Made Suits for Spring illustrated here.

A leading fashion merchant of your community has them on display—examples of beautiful and enduring styles at moderate prices

Each signed with the "WOOLTEX" Label—the unfailing mark of "that well-dressed look."

Your "Wooltex" Merchant will also hand you a copy of "THE TAILORED WOMAN," that helpful, little style magazine.

If you have any difficulty finding him, do not hesitate to write us, telling us the name of your favorite store.

We will see that your needs in these charming Tailor-Mades are taken care of, and will send you "THE TAILORED WOMAN" direct.

THE H. BLACK COMPANY
NEW YORK PARIS CLEVELAND





A TAN serge Suit is consistently finished with bone buttons. The pockets are oddly cut and are finished with silk arrow heads. Its clean cut, exquisitely tailored lines make it appropriate for any daytime occasion. . . . . $45.

TAILOR-MADE 5265



BY LOOPS and buttons the skirt of this blue serge Suit acquires desired closeness at the ankles and yet allows plenty of room for comfortable walking. The model is the youthful new box style; white waistcoat. $55.

TAILOR-MADE 5615

WHEN roll tucks decide to become trimming, they can be very effective, indeed, as evidenced by this blue serge Suit. Ball buttons of nickel are plentifully used. The skirt has a wide button-trimmed girdle. . $65.

TAILOR-MADE 5255





ON a foundation of nearly a century of satisfaction, ever gaining in favor with New York's most critical women, stand *Lord & Taylor* prestige and dominance. Our earliest patrons expected from us the most exclusive fashions, accepting with absolute confidence and trust the finest quality and master workmanship as foregone conclusions. The fashionable women of today, the Younger Set as well as their maturer sisters, show us the same deference.

The models shown on this page reveal the fashions for spring appropriately priced to interest discriminating women everywhere.

Mail orders receive the same careful and prompt attention that would be shown you in person.

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
NEW YORK

1. A very original navy blue Serge dress with the new "barrel" skirt, cleverly embroidered with black soutache—a requisite to every sophisticated spring wardrobe; the narrow belt ties at the back. Sizes, 14 to 18. **$29.50**

2. A filmy, beaded Georgette frock obtainable in the newest spring shades, peach, flesh, navy or Foch blue! Myriads of tiniest beads blossom into roses on the skirt and front of blouse; wide girdle is finished with sash ends at the back. Sizes, 14 to 20. **$35.00**

3. Blouse and cuffs of this navy Serge dress are embroidered in blue silk and little black beads—very simple, yet *so* distinctive! The modishly narrow skirt is slit at either side and trimmed with self covered buttons. Sizes, 14 to 18. **$25.00**

4. A chic little navy Tricotine street dress depending for its effect upon sheer simplicity of line. The decidedly Parisian silhouette is emphasized by loose, pointed panels and triplets of tucks on the sleeves and narrow skirt. Sizes, 14 to 18. **$35.00**

See page 18 for our Skirt and Waist Advertisement.



Betty Wales Dresses

HAPPINESS and springtime are rioting through the land. The high, clear note of wedding bells is on the air. This to all womankind means clothes, happy clothes. Bride, sister or guest — we are all sharing the joyous excitement.

We are thinking dresses. Whether for the street, the house or for evening, we all want at least one new dress, and that one should be a Betty Wales.

The girl in the Betty Wales Dress knows that her frock has distinction and style. Every spot of trimming or dash of color is deft and sure. Nothing mars the setting that a Betty Wales Dress makes for her happy face.

The Betty Wales dealer in your city is now showing the new dresses; yours is among them. If you have moved to a new city and are not sure who the Betty Wales dealer is, we will gladly supply his name.

Write for the Betty Wales New Style Portfolio.

The Betty Wales Guarantee

Your protection and our guarantee are symbolized by the Betty Wales label which is sewn in every dress. Every Betty Wales Dress is correct in design and style, honest in fabric, cleanly manufactured and of full value. All dealers who sell Betty Wales Dresses are authorized to make complete refund of money for any Betty Wales Dress that is not satisfactory.

Betty Wales Dressmakers

403 WALDORF BUILDING NEW YORK

Betty Wales Dresses
TRADE MARK REG

Look for this Label

Chapeaux La Marquise for Springtime



Afternoon hat of fine straw with many-fold maline edge. Fancy of glycerined burnt ostrich. $14.50

Copy of a Paris model—closely fitting straw turban with ostrich covered crown. In solid colors or dark shades with contrasting ostrich. $14.50

Smart hat of fancy straw with top of Georgette crepe, large flaring wing. Black, navy, brown, purple, taupe, sand. $8.50

Hat with brim of hand sewn lisere straw and top of Georgette crepe; unusual black burnt ostrich fancy. Black, brown, navy, old blue, purple. $14.50

Flower turban, copy of a French model. Of brilliant fancy straw with velvet poppies and two-tone satin ribbon. Sand, old rose, old blue, red, henna, and smart color combinations. $14.50

Unusually smart hat of hand sewn lisere straw with graceful two-toned wing. Black, navy, brown, sand, red. $14.50

HERALD SQUARE

R. H. Macy & Co.

NEW YORK



K back lace, designed for the stout figure.



"No structure is stronger than its foundation"

No gown more graceful in line than those over which it is created

IN such close alliance does the art of corsetry stand to the art of gown-building, that to secure the *great essential* in the creation of correct clothes for women, namely, *harmony and grace of line*, a perfect correlation of both arts must be realized.

Illustrative of this idea, the accompanying individual study shows an afternoon gown of black chinchilla lace and stenciled satin, fashioned over a *Goodwin foundation.*

The gown is a design by the American Fashion Designer, Mme Allie E. Bailey for Miss Cyrena Van Gordon, mezzo soprano of the Chicago Grand Opera Company, whose successful season with the company at Chicago heralds her continued success in both opera and concert at New York, for the remaining weeks.

MISS VAN GORDON'S IDEAS ON *HOW TO DRESS* ARE INTERESTING TO ALL DISCRIMINATING WOMEN

She says:

"Every woman knows her appearance depends quite as much on how she wears her gown as on the gown itself."

"Physical adornment and bodily comfort play no small part in the successful career of an artist, and to her, as to all others, correct corseting is fundamentally essential."

"Without the least hesitation do I express my appreciation of the perfect service I find in a Goodwin corset."

Sincerely,

(Signed) CYRENA VAN GORDON.

Long reducing lines and low tops are among the special features in Goodwin designs, both front and back lace, this season

NEW YORK, 373 Fifth Avenue

CHICAGO, 57 East Madison Street
PHILADELPHIA, 1120 Walnut St.
TACOMA, 610 Pantages Bldg.

SAN FRANCISCO, 330 Sutter St.
BOSTON, 687 Boylston St.
DETROIT, 313 David Whitney Bldg.

Goodwin





The most glorious silk conceptions for Spring 1919

"MOON-GLO" *for Everywear*

Reg. U. S. Pat. Off.

"Moon-Glo" Meteor — *"Moon-Glo" Satin*
"Moon-Glo" Taffeta — *"Moon-Glo" Crepe*

Fabrics of proven worth—

"FAN-TA-SI" *for Sportswear*

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The "most joyous" of all sports fabrics—

Ask at the smartest shops for these fabrics either in apparel or by the yard—
You will find the label in apparel—by the yard—the name on the selvage—

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"Pierrette" for Sheerwear
"Hindu" for Summerwear
Reg. U. S. Pat. Off.

MIGEL SILKS
ORIGINALITY-QUALITY

J. A. Migel
New York

Simon Quality Week

Forecasting Spring Styles

A *Fashion Fete* in your city! An opportunity for you to see the styles worn by America's best dressed women. Watch your local newspaper for the announcement of *Simon Quality Week*. It is the biggest fashion event of years.

The best shop in every town is going to feature this week some time in March. Then you will have presented to you these adorable Simon Quality frocks—frocks that blend Personality with best Style. Among the many charming models are a selected few spring styles for the stout figure.

And there's a dress for every occasion—for the dinner, dance, street, the club, for afternoon or morning wear, at prices that appeal to anyone.

Send for your copy of DRESS AND YOUR PERSONAL CHARM *in which appear the newest Simon Quality Models.*

SIMON COSTUME & DRESS CO.

"Dressmakers to the American Woman"

46 EAST 32ND STREET NEW YORK

Upper Left—3345—Crepe de Chine embroidered with self color. Skirt slightly draped. All colors.

Upper Right—3338—Foulard and Georgette cleverly combined. Black and navy only.

Center—661—Party frock of Georgette. Sleeve drapery cut above elbow. All colors.

Right Center—3330—Tucked frock of Crepe de Chine with long overskirt. All colors.

Lower Left—3279—Taffeta frock trimmed with pleated frills Neck outlined with fold of satin. Vestee of ecru chiffon. All colors.

Lower Right—3340—Georgette embroidered with beads of a color to match. Drapery slashed butterfly fashion at the back. All colors.

Simon DRESSES Quality

The Song of SILK

"The beauty of a lovely woman is like music"— captivating, alluring.

Yet how easily personal beauty and charm are enhanced by the clothes she wears.

Like rich, tuneful melodies are the new

MALLINSON SILK CREATIONS

Garments take on added grace and distinction when fashioned in these new silks—

Pussy Willow *Dew-Kist*
Indestructible Voile
Kumsi-Kumsa *Khaki-Kool*
Roshanara Crepe
Ruff-a-Nuff

All trade mark names

Shown at all the better stores

H.R. MALLINSON & COMPANY, Inc.
"The New Silks First"
MADISON AVE. – 31st ST. NEW YORK



Emma D. Roberts the prima donna wearing gown of Mallinson's Pussy Willow Satin and Indestructible Voile

MALLINSON'S Silks de luxe



Vérité

Suits & Coats

THESE FIVE charmingly styled suits, and the smart becoming cape, represent the new enthusiasm that Vérité brings to you for the happiest Spring in years.

THE TOUCH of Paris in the slender silhouette and the new blouse effects, are features that are skillfully developed from fine fabrics that include the newest weaves and colorings.

THE HIGH standard of Vérité workmanship assures satisfaction of fit and good service.

VÉRITÉ GARMENTS are most moderately priced. Those illustrated range from $39.50 to $59.50.

IF YOUR store is not listed below and cannot supply you with a Vérité Suit, or coat, write to us. We will see that your wants are taken care of promptly.

VÉRITÉ

11 EAST 26TH STREET NEW YORK

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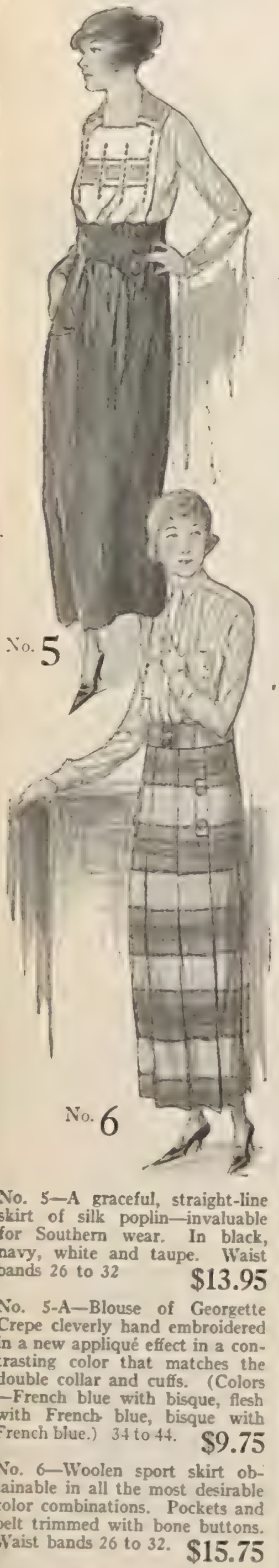
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Sole Agents
148 Madison Ave., New York
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Vogue 3-1-'19



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THE MODELS ILLUSTRATED

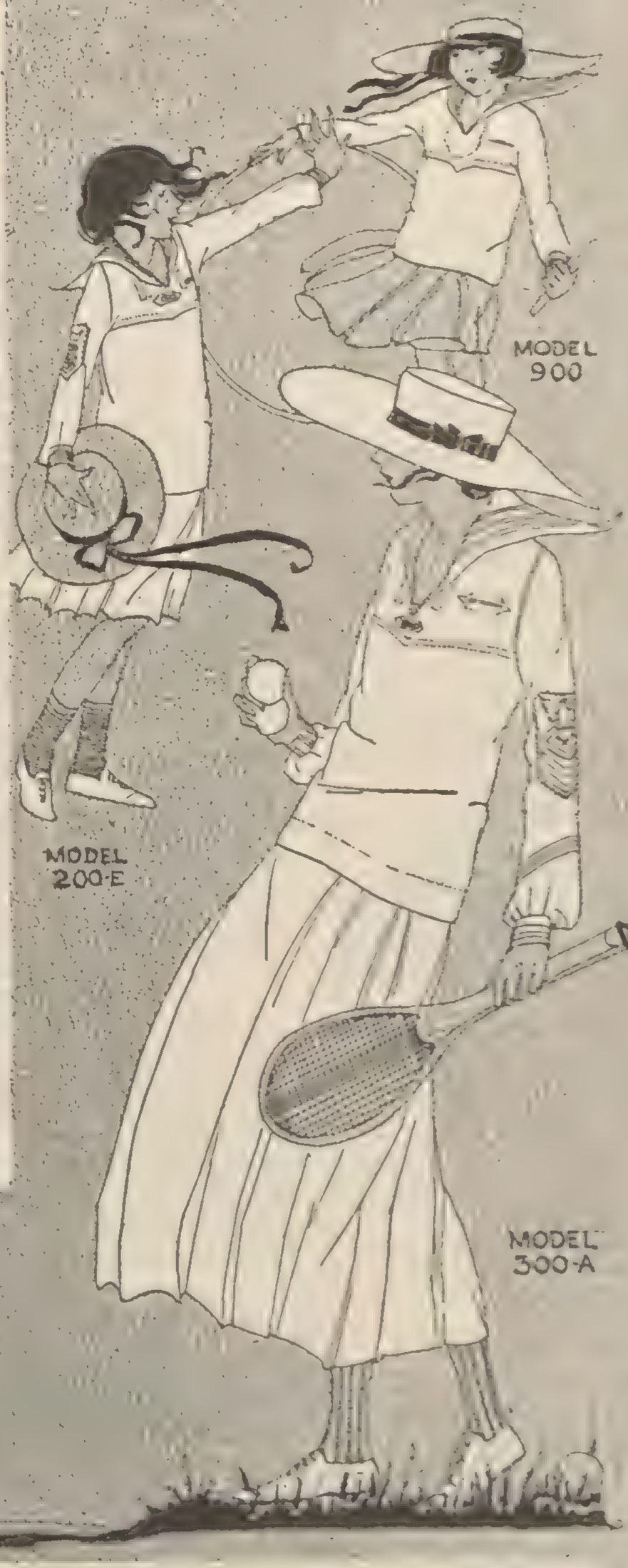
Model 300*A*—For school or outing wear, of special finished soft thread Irish linen, hand embroidered, silk emblems, full pleated skirt on foundation belt with an extra detached crushed belt, so that skirt may be worn separately. Also appearing in Model C with plain flare skirt, two insert pockets and hand-embroidered crowfeet. Sizes 14 to 22 years.

For little sister, designed in Model 300 E with pleated skirt. Sizes 6 to 14 years. Both models in wide range of colors.

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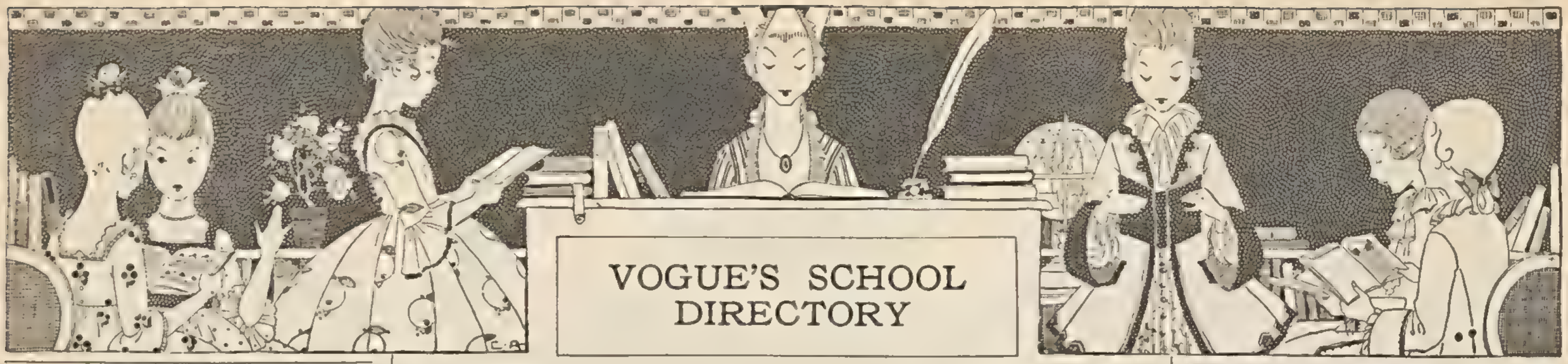
Model 900—One of the most favored school models. Separate Middy of Lonsdale Jean, regulation style—insert pockets, tight fitting naval cuffs with ivory anchor buttons, full roll collar with three rows of linen tape. Sizes 6 to 22 years.

Visit the Season's "Miss Saratoga" Showing at your favored store—or if preferred, we'll name our nearest representative if you write.



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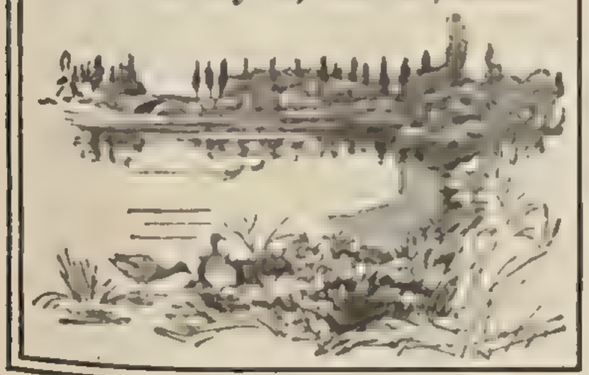
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Purpose of the School
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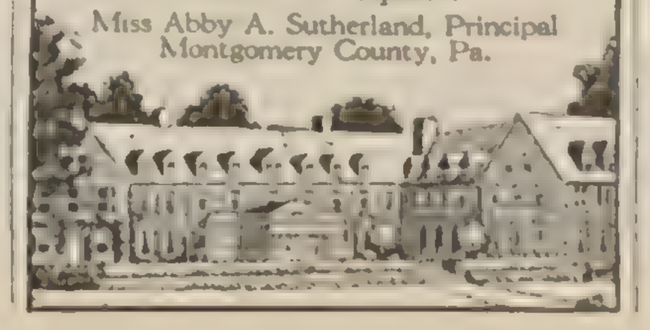
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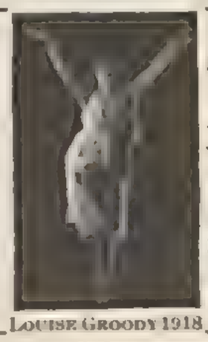
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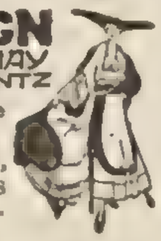
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In the hope that it may be helpful to others I am writing my experience and recommending to other women the plan which meant the difference between Failure and Success to me.

One night, not many months ago, I sat in my room in one of the *bluest* blue moods of my life. After three years of practical experience I had opened a shop of my own. I felt that I knew dressmaking. I had gone through the mill of an apprenticeship—and very monotonous it was at times—but I was bound to get the experience and when I struck out for myself I was sure I was competent to do work equal to that turned out by the shop I had left.

But after two months I sensed the fact that something was wrong. My customers seemed disappointed in my efforts—one was frank enough to tell me my dresses were ordinary. And this blue night I had just about come to the conclusion that here was the very trouble—I was an *ordinary* dressmaker making *ordinary* clothes and I'd never be anything else.

Finally I picked up a fashion magazine and opened it haphazardly. By chance my eye fell on the story of the Woman's Institute of Domestic Arts and Sciences and the new method it had developed of teaching dressmaking and millinery in the home. I read aimlessly at first—it seemed absurd that such a school had anything for me—but the story told how many dressmakers had gained, through the Institute, the very help they needed to make their work *distinctive.* And right *there* the light dawned on me.

Well, to make a long story short, I sent that night for full information and a few days later I joined the Institute and took up its Course in Professional Dressmaking. You see I didn't have to give up anything to go away, I studied right in the shop or at home in spare time. And from the very beginning I learned things that in all my three years in a shop I had never acquired. The course was absolutely complete. I learned to draft patterns, select materials, cut, fit, make, drape and trim dresses, skirts, gowns, suits—all that of course—but the all important thing I learned was the *secret of distinctiveness in dress.*

In a surprisingly short time I could copy models I saw in fashion magazines, on the street or in the windows of exclusive shops and yet put in individual touches. And then, though I was always on the lookout for ideas, I learned to originate—to interpret the individuality of my customers and create for them dresses that expressed that individuality. And that was the secret I lacked before—I knew now how to put individuality into the clothes I made—the touches that marked the difference between *ordinary* garments and those of becoming charm and distinction.

Long before I had completed my course, my patronage began to grow. Each customer helped to increase it by sending me her friends. In this way I rapidly gained a reputation for professional skill—and a distinguished clientele.

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To any woman, who wants to master the art of dressmaking or millinery, my advice is: Write the Woman's Institute, Scranton, Penna., and ask about their work. Your letter will not place you under any obligation, nor put you to any expense. And my hope for you is that this step will mean as much to *your* success and happiness as it did to *mine.*

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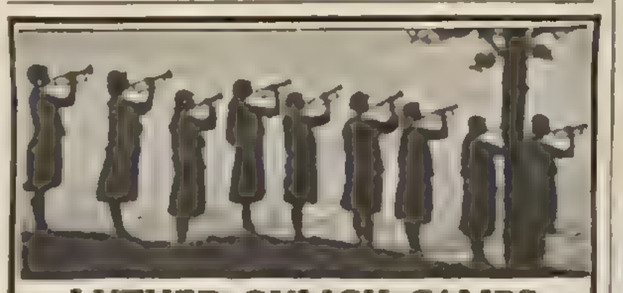
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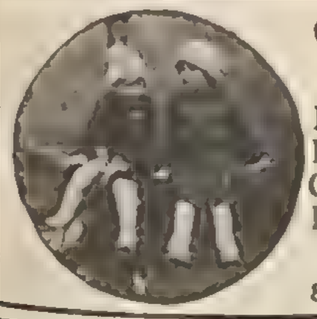
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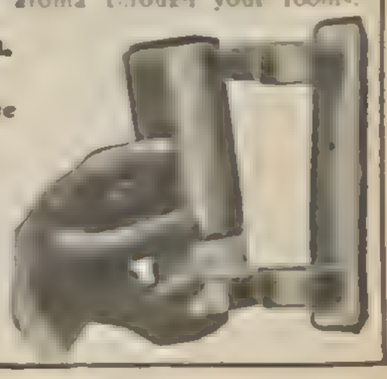
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RUBINSTEIN
of Paris

Beauty Calendar for March!

Parisian Beauty Spot
in New York City
Foremost Beauty Expert Opens Building for the Public at No. 46 West 57th Street

THIS is the new house of beauty. A building devoted to the cult of good looks. It is here presides the dean and the superior of all the beauty experts of the world, Madame Helena Rubinstein. For a quarter of a century her fame has spread to every corner of the earth. Women high in society, art and the stage traveled to her shrine in Paris and London from the four corners of the globe.

There was in Mme. Rubinstein's treatment and advice and in the preparations which came out of her laboratories a magical something which brought beauty and complexion in a manner almost mysterious. But there is nothing mysterious about the beauty work of Mme. Rubinstein. She is gifted with an intuitive, as well as a practical knowledge of the causes of good and bad complexions.

At the demand of thousands of American women, Mme. Rubinstein, three years ago, left her Paris and London Salon and opened in New York. Now, so great has become her American reputation and following that Mme. Rubinstein has housed her laboratories, her shop and her treatment rooms in this palatial establishment.

For Dry and Tender Skins

This captious month of winds and sudden changes is particularly unfavoring to dry and tender skins. Dryness and harshness of the skin—bringing frequently that annoying "peeling" in their train—are due to the lack of natural oil in the layers. Washing the face with soap and water had best be discontinued for a time. Instead use Valaze Cleansing and Massage Cream after every outdoor exposure, which will not only prove sufficient for all purposes of hygienic cleanliness, but will at the same time act on the skin making it soft, transparent and smooth. To get the very best results Valaze Balm Rose should be used in connection with the Valaze Cleansing and Massage Cream.

Price: $1, $1.75, $3.50

For Red Faces

Hand in hand with dryness and sensitiveness of the complexion goes, as a rule, an unbecoming redness. A marvellous weapon against the effects of the sun, wind, and cold, on face and throat, is the Balm Rose. Before you leave the haven of your home cover your face with it,—as though you covered your face with a veil of iron, as far as chapped roughened skin is concerned.

Balm Rose, Price: $1.65, $3.50

For General Beautifying

The basis of all beauty building is the VALAZE BEAUTIFYING SKINFOOD. If you are young, the Valaze Beautifying Skinfood will preserve your complexion to old age. If your complexion has gone from you through maltreatment or age, if it is freckled, weather-beaten, blotchy or muddy, if the skin has lost its tone, is sluggish and requires stimulation; Valaze will restore that delicacy of coloring that purity, softness and suppleness which you have been unable to achieve by any other means.

VALAZE is not a "make-up" but a scientific Skinfood, which represents the hitherto unknown combination of skin toning and beautifying properties.

VALAZE restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. Valaze promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. Valaze clears the skin of tan, freckles and sallowness, and thus makes the complexion fine and faultless. Price: $1.25, $2.25, $6.50

Among other of Madame Rubinstein's beauty builders are the Eau qui Pique, for pronounced wrinkles and elderly people. Price: $3 and up

Valaze Beauty Foundation Cream

the latest Parisian novelty, for instantly whitening and cooling the skin,—a wonderful foundation for powder, as well as being an anti-wrinkle cream. Price: $1, $2 and up

Valaze Complexion Powder for both oily and normal skins. Price: $1, $1.50 and up. And Novena Powder, a special "fatty" powder, for dry skins. Price: $1, $1.50 and up

For Greasy Skins

How disfiguring they are! Greasy, shiny skins destroy every other point of facial attraction. Why submit to them, when it is not in the least necessary? Valaze Liquidine will cure the most obstinate case of shiny, "over-moist" skins. By direct influence on the pores, freeing them from too abundant waste, it promotes healthy action and "skin-breathing," so essential to beauty. In conjunction with this lotion should be used Valaze Blackhead and Open Pore Paste, a substitute for soap.

Valaze Liquidine. Price: $1.75, $3.00

Valaze Blackhead and Open Pore Paste, Price: $1.10, $2.20

For Relaxed and Sagging Muscles

Relaxed and sagging muscles can be at once toned up and restored to a natural condition by the use of Valaze Roman Jelly. A woman is only as old as her chin line looks. The Roman Jelly is an astringent balm which, by stimulating the tissues, tightens and smooths out the lines around the eyes and temples and underneath the chin. The improvement it accomplishes in the whole contour of the face is most remarkable. Price $1.50 and up

Pallor and Sallowness

For a touch of that pink in the cheeks that is sometimes so necessary to add Madame Rubinstein has a new delightful coloring, Valaze Crushed Rose Leaves. Introduced first by Madame Rubinstein in Paris and London, where it had the greatest success, it reproduces natural tints to perfection, and does not betray even the slightest trace of artificiality. Price: $1.00 and up

Wonderful Face Treatments

are given at Madame Rubinstein's salons to bring back attractiveness and beauty to the weary face of the "war-worker." Even *one* treatment has a marked rejuvenating effect, while a short course works wonders. A special lesson treatment for $3 is offered that will prove a boon to war-workers who have little time to spend on Beauty Culture. The treatment itself clears and freshens the skin remarkably, while at the same time the client is shown exactly how to carry on a little daily home treatment.

For Neglected Hands

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Interior Decorating Number **April**

Haven't you often puzzled over just what fabrics to put with certain types of wallpaper? House & Garden begins a monthly showing of appropriate papers and fabrics together, in this number. Stone fireplaces are considered, too, besides lamps, window shades and tassels, books in the guest room, the troublesome stair landing.

Spring Furnishing Number **May**

The house yawns in the spring, wakes up, and opens all its windows. You need new paper on the walls, new porch furniture and rugs, new hangings for your bedrooms. House & Garden will give you two pages on each of these, together with articles on the use of heraldry in decoration, fireplace stools, and the furnishing of a man's study.

Garden Furnishing **June**

A garden is a lovesome thing, God wot—but it isn't finished when you get the border planted. You want a tea table—or maybe you've dreamed of a garden pool with yellow water-lilies, or a white painted bench and a rose trellis, or a wee cool faun to stand in the laurels, or maybe just a new house for the wrens to live in. Everything for the garden is in the June number.

Small House Number **July**

It's easy to have an interesting house if one has plenty of land, and money, and leisure. House & Garden has gone all up and down the country with its sketch pad and its camera, looking for the unusual, the charming, *little* houses that cost more—and pay more—in inspiration than they do in dollars. They are here—together with many beautiful things to go into them.

Collectors' Number **August**

Is it the old print shop that you simply can't pass? Or does your mind turn irresistibly to carved ivories? Whatever your hobby, from colonial door ways to cotton sampler, you'll find it discussed sympathetically and authoritatively. And if you want a bit of brass, not for its age, but for its value as metallic sunshine, it's in the Collectors' Number.

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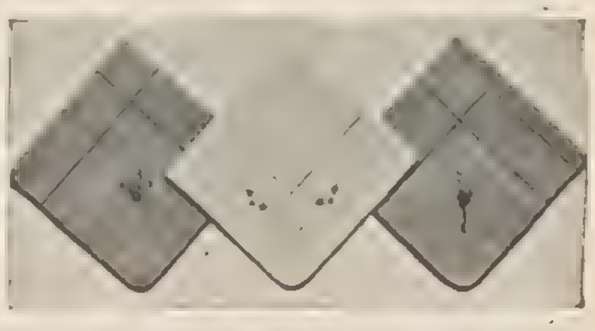
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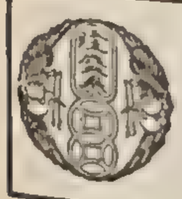
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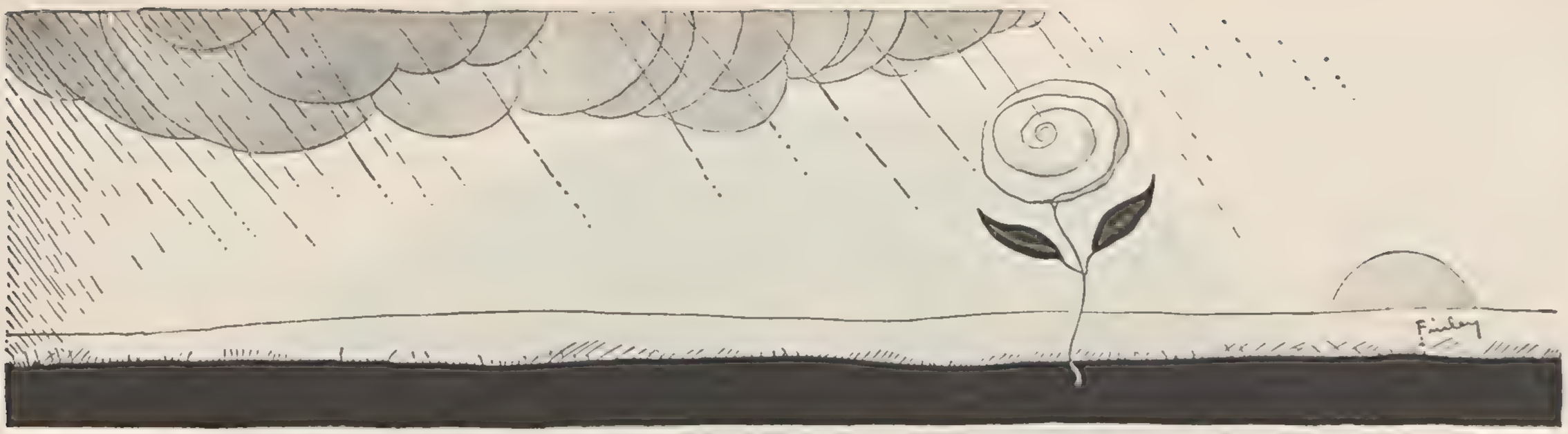
Whether they were clerks in your store, or employees in your factory, or members of your club, or pillars of your church: whether they were exalted in station or obscure; whether they fell in the performance of their high task or lived to enjoy their honors, may we suggest that you erect some visible memorial to their fame as the homage of their friends

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TISSUE PAPER PHILOSOPHY

AFTER all, say what one will, there is a surprising amount of power behind a well-cut piece of tissue paper. It can change one's whole silhouette—which is another way of saying that it can change one's whole character. And this season it will do it so simply, so completely, and so inexpensively. Suppose one is yearning for the kind of a frock that can only happen once in a lifetime,—the kind of a frock that will make the woman at the next table lose track of what her opponent is saying, and the man wonder why he invited her anyway; the kind of a frock that is supposed to cost a sum that would have bought one's whole spring wardrobe twenty years ago. And suppose one has just bought two hats and an evening wrap, and signed a check for the War Babies Cradle, to say nothing of a dozen other little matters that cause one's bank account to dwindle like melting snow. It's a heart-rending situation—any woman will admit that. But it's a situation with a solution, as any one knows who has had anything to do with Vogue patterns and their practical ways.

In this issue there are twenty-four pages of spring patterns. There are daytime frocks and evening gowns, suits and coats, and all the other things that can be cut from a piece of cloth and that help to make a wardrobe complete. They are Vogue's own original designs, and each has that distinction, that air of smartness, that has made Vogue patterns different from any other patterns in the world.

Synonyms For Economy

We hate to mention economy in the same breath with a perfect costume nobly planned, but we are not far enough away from war times yet to ignore it. And, of course, Vogue patterns are synonyms for economy. They combine the minimum of material with the maximum of chic. They allow one to buy a piece of beautiful material and, for an unbelievably small sum, turn it into a frock, or several pieces of wash material to be turned into two or three or four dainty dresses for summer time.

Besides the patterns illustrated here, Vogue has issued a catalogue with still more models, which may be had for twenty-five cents. This magical book will prove a text-book from which one may learn all about the mode that is to be.

New Fabrics From Paris

But our enthusiasm for patterns hasn't caused us to forget all about the materials without which they would be merely tantalizing. We have gazed admiringly at bolts and bolts of new spring fabrics and looked at samples enough to make patchwork quilts for all of Belgium, and we have chosen a wide variety to show on pages 58 and 59, and on pages 130 and 134. Some are gorgeous enough for a fairy-tale princess, and some are simple enough for the demurest of ingénues, but all are charming enough to make one want to have them as quickly as possible as a very important part of one's new spring wardrobe.

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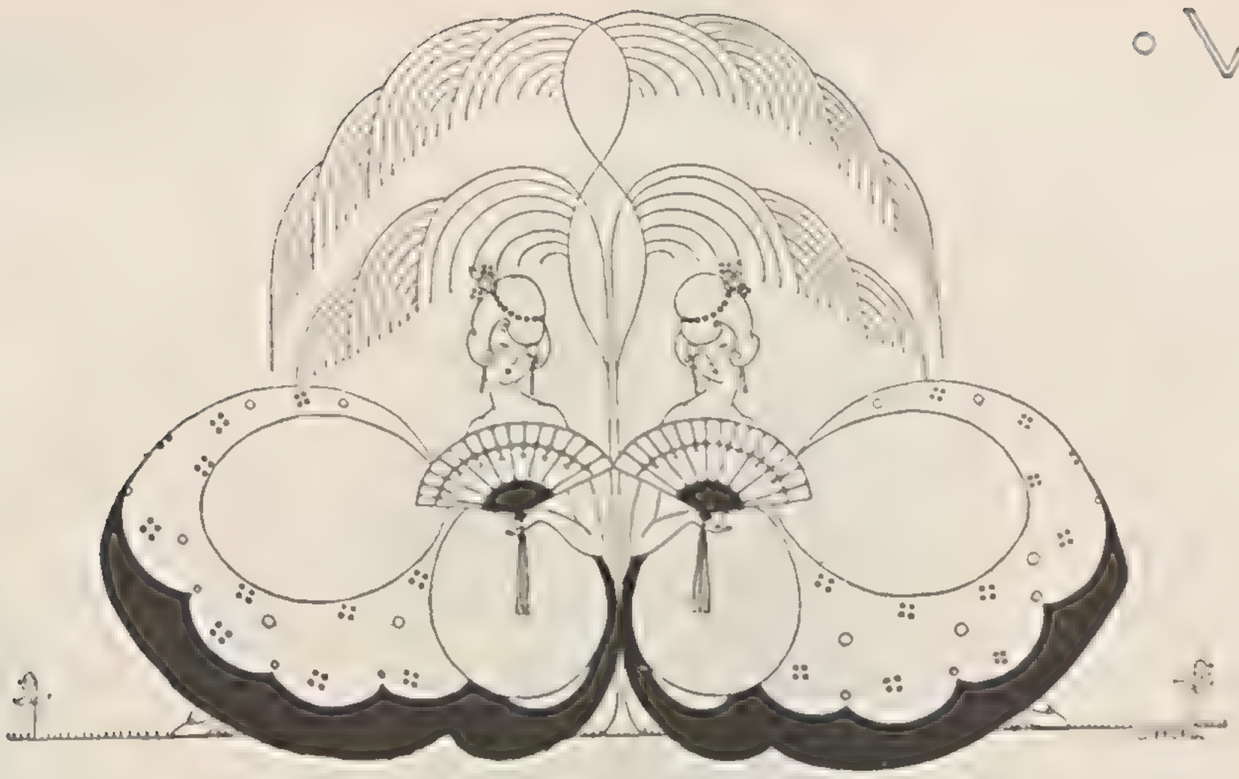
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The Misses Selby

MRS. OREN ROOT

Mrs. Root, who was Miss Ada de Acosta, a sister of Mrs. Philip Lydig and Miss Mercedes de Acosta, is photographed with her two children, Oren and Alva. Mrs. Root is Chairman of the Enterprise Committee of the American Committee for Devastated France, of which Miss Anne Morgan is President, and is interested in many other charities. Her husband is a nephew of Senator Elihu Root



PARIS FROCKS THAT SAW PRESIDENT WILSON

At the Fêtes and Festivities in Honour of Visiting Celebrities from the Allied Nations, the Parisienne Wore Her Most Sumptuous Gowns and Gorgeous Jewels



WORTH

Grey wool and a trimming of black liberty silk in scalloped bands go for an interesting stroll together in this simple walking costume

THE wretched weather which we have had for weeks and weeks decided to cheer up for the official visit of President Wilson. The enthusiasm in the streets became a perfect delirium as his victoria, drawn by handsome horses, traversed the wide avenues, conducting the great chief of the United States to the princely domicile reserved for him. At the right and at the left, in the streets, in all the restaurants, pennants of the American colours streamed out joyously. The midinettes ran about along the Boulevards, dragging with them American soldiers, each one wearing the stars and stripes in his buttonhole. "*Vive l'Amérique! Vive les Américains!*" were the cries that filled the air. The President was followed to the doors of the Hôtel Murat where he is staying and which, in its magnificent aspect, its gardens, and its location, back from the street, reminds one of the beautiful residences of New York which overlook Central Park. Interesting features of the mansion are the special installation of a wireless apparatus on the ground floor, by which the President can communicate directly, through the *Tour Eiffel*, with Washington and New York. The house is filled with souvenirs of the First Empire,—portraits, busts, and furniture which belonged to Napoleon and to the King of Naples. Among the pictures, one of immense value is that of "Daphnis and Chloe," by David, which adds to the beauty and elegance which is worthy to serve as a frame for the President of the United States and Mrs. Wilson.

IN HONOUR OF PRESIDENT WILSON

The American colony was *en fête*, and though balls were prohibited, every one danced just the same; but then, there is dancing everywhere now, after dinner and at tea time. Frenchwomen of prominence and actresses, after their performances, opened their houses and fêted the officers of the Allies day and night; often the evening affairs lasted till four o'clock in the morning. It would seem as if women have not had enough food restrictions and want to be thinner than ever, and so dance in order to attain their end.

On a recent evening, I arrived at six o'clock at the home of my intrepid friend, Mahaut. The negro orchestra seemed never to have played so loud, and the couples were dancing the most modern dances *à la "Bamboula."* Certainly the women looked slenderer than ever, and it is just as well for such dances as these; but we should like to have the men also dance themselves a little thinner, for thinness is necessary for this African exercise in which they indulge. I advise the men to go through a course of hygiene as the



DŒUILLET

French inspiration combined itself with blue serge in this tailleur with a tiny trimming of blue wool and red embroidery on the belt



WORTH

This wise white wool jersey frock, seeing the success of embroidery and scallops, wondered which to choose and finally decided to take both



MARIA GUY

Cut ends of pink taffeta ribbon form a wreath around the crown of this blue straw hat

Langfier

MARIA GUY

This rose Georgette crêpe garden hat grows pink roses and trimmings of grey silk and is worn, like the model above, by Mlle. Pierrette Madd of the Bouffes-Parisiens



VALENTINE ABOUT

"Rose de Chine" Georgette crêpe and yards and yards of rose satin ribbon turned into a hat—do you wonder that Mlle. Pierrette Madd likes to wear it?



WORTH

Modes may come and styles may go, but blue serge will be popular forever. This model has a vest embroidered in gold and crossed black satin bands

food restrictions do not seem to have been enough for them, and they will be much more attractive partners for the slender ladies. How pretty the women look this spring of 1919, so sylph-like in their tightly fitted frocks with flying fringes or tunics to billow out with the movement of the dance.

THE NEW MATERIALS

The favoured stuffs are very thin, and some are transparent. The young and pretty Princesse Jacques de Broglie wears a gown of black chiffon pleated from top to bottom and extremely tight fitting. It is very short and very décolletée, cut in a point, and the arms are plainly seen under a single thickness of black chiffon for a sleeve. Madame Doyen, the widow of the great doctor, wears a gown almost unbelievably short, covered with little black fringes arranged in motifs with a charming effect, as if her extremely slender figure were sheathed in silk threads. On her head she wears a turban, or cap, whichever you like to call it, a head-dress without either trimming or decoration which follows the pretty shape of her head. This form of headgear is adopted by many women for dancing. The Vicomtesse de Sainte Croix always swathes her hair in a turban of velvet or of dull silk which she winds around her head before going out. Her cape of broadtail is an extremely new idea, very full, quite short, and thrown over one shoulder as the romantics of 1830 used to wear them. Even in the height of the spring this supple fur will be worn; furs have been worn a great deal in summer during the last few years.

Mlle. Cécile Sorel was seen dancing, recently, in a great flat hat made of soft coloured silk with a bright green plume of glycerinized ostrich falling like a fringe. She dances like a young girl and has preserved her slender girlish figure. After all, who does not dance now?

One of the most brilliant fêtes of the spring season was that of the "Association Générale du Travail" held in the Foyer of the Opéra. There was a dinner served at little tables and an extraordinary animation in a crowd of more than four hundred persons, including the most elegant women in Paris and many actresses, as well as many pretty strangers. I can not say that the evening gowns showed any great changes, in spite of the fact that some of them had the sides held out with hoops, giving the silhouette of the "Infantas" whom Velasquez has made immortal. Madame Missia Edwards was dressed in a very simple corsage of cuirass form with a little belt of monkey fur on "salad" green taffeta. As for hairdressing, she wore a bandeau of jet with a group of black glycerinized ostrich feathers at the left. This arrangement was high and gave a pretty outline to her head. The Princesse Lucien Murat had swathed her black hair in fine "*girandoles de givre.*" Her gown of blue green "océan" was ornamented with little black ostrich feathers, and there was a square train which fell from the waist and was bordered with the same feathers. This costume is sketched on page 42. Seated at the door of one of the drawing-rooms in which they were dancing furiously, I saw all these smart and less smart people, and I thought that many of the women who are no longer in their girlhood were dressing too youthfully for their age. I very much like this return to trains for evening dress, because at least this bit of stuff marks the difference between a young girl and a woman.

A CHARMING COSTUME

One very smart Parisienne was dressed in a velvety stuff the colour of amber and was enveloped in a great veil of blond tulle, a bit of lightness which Chéruit adds to all her ball gowns this season. She wore no ornament at all on her head and had her hair brushed back and cut above the ears. Throughout the dinner, she kept on her pelisse of chinchilla. The Duchesse Sforza



If one's skirt is of plain black satin, like this one worn by the Marquise de Chabannes, that is all the more reason why one's jacket should be glittering gold cloth embroidered in black chenille and possessing a reversible black satin side that turns into collar and cuffs. And, after all, the skirt is not as demure as it might be, for its ends by tucking itself under in a manner that is distinctly suggestive of the harem



BUZENET

This rose of a frock, of the night-blooming variety, is of rose tulle over rose satin, trimmed with pearls, and may be seen on any evening, exhibited by Mlle. Colliney at the Théâtre de l'Odéon. With feminine contrariness, it shows the wide Infanta silhouette in the midst of this slinkiest of slender seasons

This shimmery symphony in black is the Vicomtesse de Sainte-Croix, turbaned in black velvet, caped in black satin with glossy monkey fringe and a collar of black and white stripes, and frocked in black velvet with a twinkling band of black jet and ever so many small motifs of black passamenterie embroidery



RENÉE

Tulle is leading a life of endless gaiety at present, going to ever so many festivities in such [illegible] forms as this bead-trimmed [illegible] tulle gown over a soft straight [illegible] of delicate rose and silver cloth. Its sash is tied in the very newest manner with a huge butterfly bow of tulle standing out [illegible] lously at one [illegible]



BUZENET

Mlle. Dartois of the Théâtre du Vaudeville kept her airy black lace ruffles from floating away by an apron of heavy steel paillettes, ending in a fringe of quivering steel beads

was also wrapped in chinchilla, showing only a part of her curious gown which was a lattice of gold that suggested a birdcage. With it she wore a toque of gold cloth with a tassel dangling at the side.

As for waist-lines, are they high or low? I see some women with the waist-line at its normal place, like the Princesse Rogatien de Lucinge, and others with no marked line at all, but with a fringe or band of fur marking the middle of the body. Corsets? None whatever! At the most, a belt without boning which is only worn to keep up the stockings by holding the garters. It is in this way that women manage to appear so wonderfully supple.

THE "INFANTA" SILHOUETTE

Worth made for Mlle. d'Hinnisdal, for this same fête, a marvellous Infanta gown; it was of damask in silver and gold on a black ground, the hips were held out by hoops, and the richness of material and simplicity of form were worthy of this noble daughter of France. On her distinguished head she wore a diadem of jet set with diamond flowers. The slender and supple Princesse Daisy de Broglie was charming in a gown of black crêpe, very light and held in to the figure at the back and on the shoulders with shiny cock's feathers. I saw this same gown repeated with black and white feathers, but it was much prettier in all black. This is in truth the era of fantasy; women are not wearing one style of gown a season. Those who have originality, collaborate with the great dressmakers, giving and taking suggestions, and often carrying out their



BUZENET

Under the rose-bestrewn brim of a black satin hat from Valentine About is the charming smile of the little actress, Mlle. Yvonne Printemps. That's all one really has to know, but because it's so very chic, one notices that there's a dress of black satin with four pert front ruffles and absurd little sleeves edged becomingly with skunk



BUZENET

One finds at the Odéon charms within charms. First there is "Cabotin" which presents Mlle. Barelly; and then there is Mlle. Barelly who presents a gown of blue charmeuse with a queer little draped apron front embroidered in many brilliant colours and a lighter girdle, above which there flares a band of monkey fur



DŒUILLET

Two slim little shoulder straps of black pearls bear the responsibility of introducing this slightly draped gown of black and gold metal brocade



It was sheer audacity for bright gold tulle to pretend innocence when, demure in every line, it slipped in an apron effect over the black satin foundation of this distinctive gown

PAQUIN





PAQUIN

The long and the short of a turquoise velvet gown embroidered with a motif of pearls and turquoises is a slender train and a skirt of Parisian brevity

own ideas, according to their own fancy.

At one o'clock in the morning all the important people left the fête to go and dance at Madame Rutherford Stuyvesant's, who was giving a supper. The Vicomtesse de Sainte-Croix wore the charming draped gown sketched on page 42, which allowed one of her legs to be seen almost to the knee. The shawls which she always wears instead of wraps are one of the originalities of this very individual woman. At the Italian Embassy she was dressed in white tulle with short Turkish trousers, a costume which was very becoming to her slender figure. This gown is sketched on page 43.

AT THE ITALIAN EMBASSY

This great fête at the Italian Embassy occurred two days after that given at the Opéra. It was a great success and recalled the days before the war. Never have I seen more tiaras, and never better worn. Famous tiaras and *rivières* were showing themselves once more in the beautiful Hotel Gallifet, well known for its balls under the Second Empire. The Comtesse Bonin-Longare, the wife of the Italian Embassador, who is a famous beauty, was dressed in white and coiffed with a tiara worn low on the forehead. She received her King that evening, and she had arranged the horseshoe shaped table in the salon of the First Empire. Flowers in the three colours of Italy surrounded the marvellous "surtout" of silver which is a museum treasure. At ten o'clock the crowd was so great that it was almost impossible to move, but the general view was marvelous. Delightfully pretty women, all sumptuously dressed, were present in large numbers. It would be impossible to describe the whole series of gowns which passed and repassed until they put out the lights; but the "*clou*" of the whole occasion was the court progress which took place at the departure of the King and which the Count and Countess had not expected. Footmen and *maîtres d'hôtel* improvised in five minutes a procession of candles, and one of the things which one saw in this semi-obscurity, which paled the splendid diamonds worn by the guests, was General Foch, standing at the entrance of one of the salons in the light of the candles which circled around him, and lighted especially by one carried by a musician of the Italian Infantry, who held his candle as high as the head of our great *generalissimo*. Beautiful women in long spangled gowns looked at him without daring to speak . . . this great warrior a little tired by all that he went through on the field of battle.

"Go and speak to him. Tell him what we think of him!" cried one woman, sparkling with diamonds, to another younger one who was dressed in white and wore only a crown of frosted leaves as an ornament.

CHÉRUIT

A brown velvet gown worn by the Comtesse de Roche is embroidered in black and silver and, at the side, has a panel of brown satin. Over the brim of the Reboux hat of blue velvet leans a curve of brown ostrich



LANVIN

Those interesting lines that mark so much smartness on this navy blue serge tailleur are white stitching and white embroidery —trimmings to which the new spring suits are partial

(Left) This Parisienne decided that the pleasantest way to spend the afternoon, this spring, was in a frock of brown silk jersey and brown crêpe with a trimming that is neither a collar nor a scarf, but an altogether original affair of red, yellow, blue, and green wool with square ornaments of black taffeta



MARTIAL ET ARMAND



LANVIN

(Right) Striped as gaily as a Roman scarf is this marine blue serge frock with a front that is just one row of steel, brown, and blue embroidery after another. There are blue coroso buttons at the sides, and embroidered white tulle edges the cuffs



MARTIAL ET ARMAND

This one-piece frock of dark blue serge, marked by tiny serge folds, convinces one that it is a suit by means of the green taffeta blouse that peeps out under a white organdie collar

"I don't dare—who would know what to say to a man of such importance?"

At last the Comtesse d'Harcourt dared to break this barrier of respect which separated the general from the crowd. She approached and, talking with him, led him to another room where he again excited the curiosity of all.

The Comtesse de Beaumont, the Princesse Murat, and the Comtesse d'Hautpoul wore tiaras beautiful enough to light the room by themselves. At midnight electricity was restored for the departure of the guests. Who was it said that no one had an automobile any more? The whole block formed by the residence of the Ambassador, the houses of the rue de la Varenne, and the rue de Grenelle, was filled with a double line of automobiles extending as far as the Boulevard Saint-Germain. The Countesse Bonin-Longare is a fairy who can enchant any one she wishes, and this fête which she gave proved it once again.

At present, now that life has returned to a normal course, women wish to refresh themselves and to remain no longer the "*mouton de Panurge*" which the war forced them to be. So we see them going again to all the museums to gather ideas and inspirations from this style or that, as it may appeal to their taste. They tell us that the Louvre will reopen in a short time and that the treasures hidden in the provinces during the bombardment will once more be in their places. How delightful! For us who chronicle woman and her caprices, it is a pleasure to announce this renewal of normal life. It heralds without doubt a fight against the apathy of the late seasons in which women were content to adopt the chemise frock made by a dressmaker and not a single one was willing to change it or to offer a suggestion for something new. Apropos of this, I liked the little costume, so very different, which Mrs. Arthur Meyer has been wearing lately, and in which I saw her at Reboux's where she was trying on a toque. It was of black serge with a vest embroidered in taupe and a shawl-shaped collar of mole, very open and allowing some wonderful Valenciennes laced with pink ribbon to be seen. We see here the return of lace, which the war suppressed, and I have just seen some charming lace collars and other trimmings shown by Madame Grandjanin who was clever enough to give us these models as long ago as last November.



TIBURCE

Dresses take many a sudden notion in these giddy days, and this black satin loops itself up on one side only to form a straight smooth panel on the opposite side. Then there is a bit of gold tissue for the bodice, with straps of jet, ending in jet tassels, to accent pretty shoulders

A WHIRL OF ELEGANCE

Fortunately things have changed at last, and we can now talk of many subjects forbidden during the war. In this whirl of elegance which has suddenly overtaken us, the dressmakers are about to make, in the space of a few weeks, an effort far more considerable than that of war time. All the women are demanding evening gowns at once, and afternoon gowns, as well, and there are splendours piled up for them at Worth's, Chéruit's, Paquin's, Dœuillet's, Premet's, Beer's, and Jenny's. All of these designers have shown a personality and taste worthy of their great reputations. Madame Renée, whose creations we have often spoken of, is showing a series of spring gowns of which we wish no less than all of them. Madame Renée, who has a great following, will surprise us this season by the unexpected effect of her creations, and many smart women are waiting for her collection in order to model their taste for the summer upon it. Though her collection is not finished, we are showing one of her models in the sketch on page 37. This gown was designed for Madame Brighton and is light, young, and well-made to go with the lightness of spirit which we all desire at this moment. We are all eager to amuse ourselves and to take part in the reunions of beauty and elegance, and while this may seem frivolous, underneath are serious and profound reasons. Those who are interested in economic movements, those who know what propaganda means, will understand at once.

There will be a great contrast between these February openings, held during the imminent sittings of the Peace Conference, and those of last August when the Big Bertha was bombarding the city at intervals of twenty minutes and the intrepid were rushing to the dressmaking houses between shells. It is astonishing to remember the coolness with which Paris behaved under these trying conditions and the really remarkable variety shown at the various establishments. The openings of this season are awaited with an impatience which exceeds that of other seasons. There are those who predict sensational novelties, and there are others who shake their heads and say "Paris does not begin to create with the finished fabrics: she commences with the undyed threads." This is only another way of reiterating the importance of that cooperation between the designer, manufacturer, dressmaker, and women of fashion which has given Paris her place in the world of dress.

In the meantime, the clothes that women are actually wearing at the present moment are full of suggestion of coming styles,—that is to say, the clothes of those women whose taste and elegance is above reproach. It is for this reason that we have given so much space to the various gowns seen at some of the smart functions with which Paris has been amusing itself and entertaining its distinguished guests. In the great rush to obtain new frocks for these occasions, the women have cooperated again with their dressmakers as they did before the war. They are again demanding true Parisian elegance.

J. R. F.



TIBURCE

When a saucy French dress does not do unexpected things with its lines, it adopts unexpected contrasts of material. Here a black satin frock drapes its bodice to one side over a chemise of silver tulle embroidered with shining fine-spun silver



TIBURCE

Dusky night and the silver moon form a combination that pleases the severest critic: so how could a black satin jet-fringed frock do better than add a flash of silver cloth to its bodice and tiered skirt and silver to the drops of its tassels?

With the very wise knowledge in her smart little turbaned head, that the most striking thing in the world of dress is a costume all of black and white, Madame de Sainte-Croix appeared at the fête for the General Association of Labour in a white satin evening dress, draped modishly to show her silken ankles and, inadvertantly, to show her silken knees. Over this dress she wore the slinky dripping folds of a fringed black satin shawl, which is her favourite variety of wrap, and her eyes and hair were demurely hidden in the smallest of black turbans, which is the correct place to hide them in Paris, for turbans have become small but important bits of the evening costume

PARIS GOWNS DISPLAY AN UNPRECEDENTED AMOUNT OF SLENDER LEG IN FRONT, AND TRAIL BEHIND A SLENDER WASPISH LENGTH OF TRAIN

The very youthful shortness of the ocean blue taffeta dress, worn by the Princesse Lucien Murat, assumed impressive dignity in the broad train that, in a fashion quite its own, came over each shoulder to form short sleeves. Around both the skirt and train ostrich flues curled their way. The long fitted bodice was of gold lace, and one understood the skirt's hesitation at concealing the shapely ankles clad in sheer gold silk



This gown from Premet has so many whims one is assured of its absolute femininity. Black satin starts to be dignified, but before it reaches the knees it abruptly changes its mind and tucks itself up in the giddiest way, trailing one slim strip of black into the pretence of a train. Gold lace forms a simple fichu, but bursts into the sauciness of ruffles on each hip and, extending down the back, adds its gold to the narrow black train



THE MOST PROMINENT EVEN-

ING GOWNS OF PARIS HAVE

CAST THEIR VOTE FOR SHORT

SKIRTS, FRINGE, AND FEATHERS



(Left) A new evening frock that does all of the things that a new evening frock ought to do, is this black crêpe model which Chéruit designed for the Princesse de Broglie. The skirt is as short in front and as long in the train as a skirt could well be, the waist has almost dispensed with a back, and the whole has glycerinized ostrich plumes for the very striking trimming



One might almost think that a lady from a Turkish harem had come to visit Paris when one sees Madame de Sainte Croix in her soft white silk tulle frock fringed with white ostrich, trousered—yes, it has real trousers—with white satin banded with pearls, and girdled with a sash of extravagant proportions. Her white chiffon turban is both Oriental and a very recent mode in Paris

(Left) Black silk fringe drips from all the edges of this green taffeta frock made by Chéruit and worn by Madame Godebska-Edwards



Of course, it is a smart Parisienne who wears this Chéruit frock of light velvet damask, gold in colour, made like a straight chemise, and slit high at either side with the gay disregard of prudery that marks the spring of 1919. Her slippers and stockings are grey to match her soft chinchilla coat, and her pearls are as many and as lovely as the jewels of a fairy-tale princess



Baron de Meyer

It seems almost incongruous for a fairy gown of rose chiffon and threads of silver to do anything as conventional as to drape itself in lines that give the newest silhouette, but that is what this dinner gown of rose chiffon over pink satin does, when it drapes itself to the front. The bodice also is draped to the front and where it meets the skirt there are two picot-edged frills of chiffon loosely knotted. Over the gown falls a straight loose coat of the same delicate rose spun all over with the frailest of silver threads

BARON DE MEYER HAS DESIGNED THIS ALL ROSE EVENING GOWN,

ANOTHER OF BLAZING AND FLAME-LIKE COLOURS, AND WRAPS

THAT FOLLOW CLOSELY THE MANDARIN LINES OF THE ORIENT



(Below) If some one (some one who was not the Baron de Meyer) had said that orange and cerise velvet would combine, in patched and alternating pieces, to make an evening wrap, one might have doubted, but here it is like the most gorgeous and vivid of Oriental robes, from which it takes its hues. The Chinese mandarin lines are loose and becoming, deep cuffs turn back on the sleeves to show the orange lining, two ornaments of velvet and embroidery fasten the front. Gold fringe outlines the neck and threads of gold completely cover the surface of the velvet

(Below) Certain quaint and fascinating touches in this street suit of old French blue silk poplin and black satin emphasize the delicate oval face belonging the lady one of China's most impressive mandarins. The Chinese coat of poplin is finished with a narrow collar and deep bands of satin around the bottom. The hat itself has a similar band of satin, and the most correct of Chinese hats in black satin has a deep band of black embroidery for its top. Under the coat one glimpses the fashions of a chiffon blouse, embroidered charmingly in black and gold



Baron de Meyer

A blaze of colour flames in this evening gown of cloth of gold trimmed with old-blue velvet ribbons embroidered in pearls and rhinestones. Gold net forms the underbodice, and at the back is drawn into draperies which spread out like sheer wings. The skirt is draped in an unusual fashion, and the long-waisted bodice disappears at the back in a sudden décolletage, leaving behind only a cloud of gold net





THE NEW SILKS ARE SOFT IN QUALITY AND FULL

OF FANCY COLOURING, AND CHIFFONS ARE

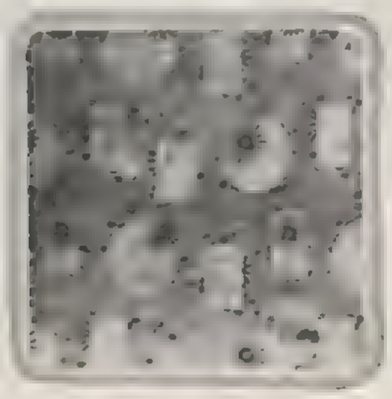
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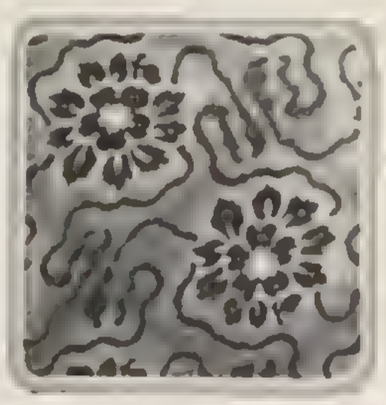
ORIGINAL DESIGNS BY RITA SENGER

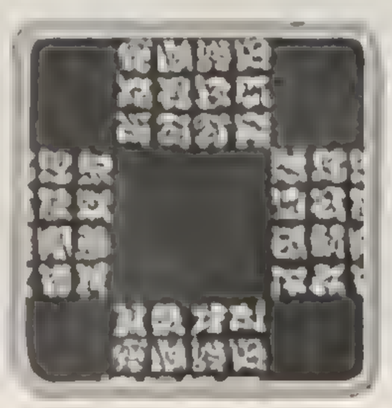
Gay enough for any bright summer day is a frock of Moon Glo taffeta and Moon Glo crêpe. The soft taffeta has a light tan ground marked with navy blue and violet figures. Bands of this frivolous taffeta run down the long-waisted crêpe bodice and finish the neck in tabs. A gypsy girdle of the crêpe ties with Carmen-like grace around the softly pleated taffeta skirt and falls into tan silk fringe

Clouds of warmly coloured chiffon puff and drape into this soft afternoon gown. Against a brick-toned background printed flowers scroll their navy blue petals. Sheer drapery of navy blue chiffon forms the sleeves, and the belt of the same tone flutters into restless streamers. A steel buckle twinkles at one side. The hobble effect at the bottom of the skirt is made from ruffles of navy blue chiffon

Wholly feminine in soft lines and materials is an afternoon gown in tan taffeta with an overdress of navy blue chiffon checked in soft tan. Rosettes and bands of navy taffeta make an original trimming. Neck, skirt openings, belt, and sleeves are all outlined with navy blue silk braid, and the belt is finished with a rosette of taffeta and braid. Samples of these materials are shown below







NEW SHOES FOR CINDERELLA



Baron de Meyer

Can one wonder that Sun-nee sits adoringly beside the feet that wear these flesh coloured satin slippers, so chic with their crescent rhinestone buckles and so gay with the little pleated satin fans behind them?



SHOES FROM J. AND J. SLATER

If Cinderella wore slippers as charming as these of white satin trimmed with oval buckles of large brilliants and a loop of satin and topped by flesh coloured silk stockings with Chantilly lace insertions dyed to match—then, of course, one quite understands the ending of the fairy-tale



These afternoon slippers of black satin have four straps worked with eyelets through which black satin ribbons are laced and tied around the ankles. With slippers as decorative as these, a sheer plain silk stocking is worn. These slippers are a charming accompaniment to an afternoon frock

(Below) Obviously—and delightfully—French is the black kid afternoon shoe, short of vamp, cut high over the instep, and fastened with a tiny strap. There is a buckle of silver and brilliants backed by a leather tongue; shoes from Bob





The little round toe of these rose coloured velvet slippers is a plain indication that their maker is French, and the two straps that cross the instep are just as good evidence of his excellent taste in designing a shoe to peep out from under the loveliest fluffiest tea-gown; from Bob

(Below) Silver slippers with buckles that twinkle gaily with brilliants and emeralds set in silver—such slippers are sure to tread a pleasant path and very apt to find one that leads straight to the altar. The stockings have an openwork zigzag pattern with fine embroidery between

(Below) Perhaps one of the very best reasons why we all look forward to those luxurious hours spent in a négligé is the fact that then our footwear can be as dainty and delightful as these mules of yellow satin frilled with lace and trimmed with tiny flowers in pastel shades





Baron de Meyer





For morning wear with a severely tailored suit, nothing is smarter than a low walking shoe of tan Russian calf with a perforated tip and inserts of tan cloth



Correct [illegible] for a walk in the park or country is this pair of boots of Russian calf with grey suede tops and Cuban heels. The police dog is a chic escort

Baron de Meyer

SHOES FROM J. AND J. SLATER

One may be quite certain that the woman who brings the world to her feet has dressed those selfsame feet in slippers as dainty and captivating as these of black satin with their sparkling oblong buckles of brilliants and in stockings as charming as this pair with their diamond-shaped inserts of real lace





Baron de Meyer

Spanish blond lace and soft fichu lines are a combination too obviously lovely to require comment, and one which makes us all resolve to resurrect our old laces without delay. A diamond brooch set in platinum fastens the fichu

The hard severe neck-line that has been used for the past two seasons was a little too just and not quite generous enough to most women. A more merciful mode is the real lace collar, always softly charming, and always flattering to the wearer. Because of this, Vogue suggests a revival of this delightful fashion. Above is shown a large shaped collar of real Honiton lace. Worn with a simple gown of black velvet, and held in at the waist by a diamond brooch, it is very pretty and becoming. The large hat is a combination of tulle and black lace with a drooping brim which turns up at the back

LACE COLLARS FROM MRS. BELL

JEWELS FROM DREICER

VOGUE SUGGESTS A REVIVAL OF THE SOFT BECOMING REAL LACE COLLAR



The lines of this Point de Venise collar have fallen in very pleasant places, for this simple round neck-line is a style which is becoming to almost every one. A lovely diamond and emerald lavalieré is worn on a platinum chain

NEW YORK FROCKS AND FESTIVITIES

Society Dances for Charity, Wearing Charming Costumes, Jewellery, and Coiffures



A jewelled coronet and a high pointed coiffure accentuated the charm of an Englishwoman seen recently at the opera



The appearance of Mrs. Vincent Astor, who has recently returned from France, caused not a little interest at "Le Coq d'Or"



This interesting coiffure with its two Gretchen knots was held in place by a bandeau of pearls and sparkling diamonds

FEARFUL and wonderful are the ways of the débutante of the present generation. One never knows what she is going to do. One can never guess what she will say. She is past mistress in the art of camouflage, and only a highly trained intuition could detect her true self under her various disguises. One day she is a demure sixteen, the next a thoroughly sophisticated thirty. The cessation of the war has given the younger set time to think about the things that the younger set usually thinks of. While canteen work and stenography and nursing are still with us, they occupy far less time than in the past, and even the most serious young life is now enlivened by more or less frivolity.

The dance which was given by the young women who have been acting as waitresses at the Bird Cage Tea Room, the Red Cross tea room on Fifth Avenue, which has been such a success, brought out the young people in force, and it was an eminently successful evening. All the young girls who, without ever having been formally introduced, have somehow come to be looked upon as débutantes, were on hand, most of them in soft-toned chiffon frocks which made a pleasing picture against the neutral walls against which, well overhead, the illuminated birds from which the tea room receives its name made vivid splashes of colour. Representative of the amazing versatility of youth was the ensemble of the costume worn by the youthful ivory-skinned Miss Sheila Byrne. Her bobbed dark hair was bound about with a ribbon in such a way as to give the effect of bangs and below this, in her seventeen-year old ears, she wore, if you please, long jet earrings. This was accompanied by a sophisticated black lace and chiffon gown which made the young lady appear an interesting thirty years or thereabout.

Dance dresses continue to be made very much after the same model, consisting, as a rule, of

(*Continued on page 124*)



Mrs. Craig Biddle's black satin gown has two bands that are a becoming compromise between sleeves and sleevelessness



Very lovely was Mrs. E. H. Harriman's wrap made of black velvet combined with black and silver chiffon brocade



A bit of tulle gave Mrs. Reginald Vanderbilt's French frock of terra cotta velours the proper American length



Baron de Meyer

MADAME ENRICO CARUSO

Madame Caruso, who was Miss Dorothy Benjamin, the daughter of Mr. Park Benjamin, was married to the famous tenor last summer. They are living in New York at present, and are planning to visit Italy in the spring

Mrs. Jules S. Bache, head of The War Babies' Cradle in America, has made it possible for women over here to help mothers and motherless babies in France



Rita Martin

WAR SUBSTITUTES FOR A FATHER AND MOTHER

The War Babies' Cradle Is a Waiting Cradle for Hundreds of Babies in France



Just a tiny bit of a boy, but he must go all his life one-armed

IT isn't hard to do anything once; even the most selfish of us have moments of altruism. The thing that tries the muscle of our souls is the long pull, the pull distributed over days and months and years—especially the pull without unusual incitement—and with no applause.

The charities brought into being by the tempest of war have now reached the stage where it will be much more difficult to get funds. Reconstruction requires more than zeal; it requires patience; and patience (it is safe to say) is the rarest of all the virtues.

Back in July, 1916, the Countess Marie de Hemptienne had charge of a depot in Paris where food and clothing were received for distribution among the destitute, especially those soldiers' wives who were about to become mothers. This charity was aptly—and pitifully—called The War Babies' Cradle.



To a two-year-old the world seems very large with only a twin left to protect one

AN APPEAL TO AMERICA

But at last a point came beyond which poor France, wounded and pill-aged and shell-shocked, couldn't provide for her daughters and many of them were bringing their babies into the world on heaps of straw, strewn on the floor of miserable and unheated cabins. The Countess de Hemptienne bethought her of America, that wide, free, rich land where there was no war, and the result was an appeal to Mrs. Jules S. Bache, of New York City, to become the head of a branch of the W. B. C. in the United States. In her letters the Countess said: "I have seen many of these homes, and I have seen many soldiers who, when returning to the firing line, said to me that their great anxiety was about their little ones lying on the straw on the wet floor. I have done all I could. I promised them each time to give a bed to the mother, but unfortunately I have nothing left, and we have decided, a few friends and I, not to take any rest until we have given a bed to each woman who is about to become a mother. We will ask all over the world. We are sure that Americans will not refuse to help us. We want beds, sheets, blankets, cradles, baby blankets, milk, or money to buy these things and to pay a woman during ten days to take care of the mother and child."

To American women, accustomed to so much care and love, it seems pitifully little to ask. A branch of the W. B. C. was formed at once and funds have been coming in ever since. The committee in charge is as follows: General Committee, Mr. Jules S. Bache, Mrs. Jules S. Bache, Honorable Peter T. Barlow, Mr. George Gordon Battle, Mrs. Edmund L. Baylies, Mr. Francis Carolan, Mrs. J. Frances A. Clark, Lady Cole-Brooke, Colonel William C. Cornwell, Mrs. Charles H. Ditson, Mrs. James W. Gerard, Mrs. Lawrence L. Gillespie, Mr. J. Horace Harding, Mrs. Philip Lydig, Mrs. Ogden Mills, Mrs. Hermann Oelrichs, Mr. Francis Roche, Mr. Mortimer L. Schiff, Mr. Balentine P. Snyder, Mrs. Edward Stotesbury, Mrs. Barclay Warburton, and Mrs. Orme

(*Continued on page 120*)



When one isn't feeling very happy it's pretty sad not to have any one at all to wipe the tears away



The lonely feeling that being an orphan is sure to bring, is somewhat dispelled by a doll of one's own



(Below) Miss Eleanora Morgan, daughter of Dr. James Dudley Morgan, was the bride of Major Maurice Fitzmaurice Day, M. C., of the King's Own Yorkshire Light Infantry, at a very simple wedding in her country home, Dudlea, at Chevy Chase, Washington. The bride's only attendant was Mrs. Scott Thropp, and the ceremony was followed by a small reception

(Below) The church of St. Mary's at Portsmouth was charmingly decorated for the wedding of Miss Barbara Norman, daughter of Mr. Bradford Norman, and Ensign Daniel W. Jones, U. S. N. R., of St. Louis. The bridesmaids included Miss Alexandra Dolan, Miss Suzanne Pierson, Miss Barbara Loew, Miss Dorothy Willard, Misses Mary and Frances Jones



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Miss Sara Price Collier, the daughter of Mrs. Price Collier of New York and Tuxedo, and Lieutenant Charles Fellowes Gordon, R. N., were married in Washington at St. Thomas' Church before a large assembly of diplomats and representatives of official and resident society. The bride was attended by her sister, Mrs. George Baker St. George, and four bridesmaids, Miss Louise Delano, Mrs. Lanier Winslow, and the Misses Frances and Louisa Hoar



© Ira Hill

ONE AMERICAN AND TWO ANGLO-AMERICAN WEDDINGS WITH THE GROOM, OF COURSE, IN UNIFORM

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SHOPS THAT COME TO YOUR WINDOW

ONE must not think of Cuba merely in terms of tropical colouring and golden languor. To many the name conjures a blowing green lace of palms against blue skies, with here and there picturesque villages and sleeping white roads. But, as a matter of fact, such a city as Havana is entirely modern in its general aspect, possessing solid businesslike buildings in its commercial section, a fashionable plaza where society strolls after the afternoon siesta, and mansions as fine as any in New York; indeed, it is a city thoroughly progressive and American. Havana is of the twentieth century. No one will dispute that. And yet there still remain unexpected corners and fanciful byways with picture-book figures moving leisurely through the drowsy noon heat,—shifting, brightly-hued scenes in an island fairyland unlike any other in the world.

(Below) The "birdman" is welcome everywhere in Cuba, for his cages hold throats feathered gold and brown, trilling airy songs



One of the delights of Cuba for the traveler is the variety, colour, the speech and the wares of the peddlers—their street cries and their gaiety. The visitor does not travel all the way to Cuba to see its modern office buildings, its busy citizens looking exactly like the men and women of affairs he has left at home. He travels in the hope of coming upon something different—something touched with romance. And Cuba will not disappoint him. From morning until night through its sunny streets moves a procession of soft-voiced peddlers. *Psst!* the señora at the window desires to make a purchase. In a moment the vendor is there with his basket of herbs, medicinal and seasoning. Your good West Indian loves to bargain, and many minutes may slip by before the sale is made, minutes in which the salesman mixes a bit of news with emphatic statements

(*Continued on page 116*)

(Below) Into the patio glides the Chinese vendor with his baskets filled with fresh heads of lettuce and bits of fish on ice



One knows him from a long way off by the jangling of his bottles—booted and spurred, astride his fiery steed, and wearing with nonchalant grace a Panama hat worth fifty dollars more or less—that is your milkman of Vedado



(Below) Over the coral roads from Oriente, the garden province of Cuba, farmers bring their produce on pack-horses to the early morning markets



Photographs by Edith S. Watson



Baron de Meyer

FAY BAINTER

Two years ago, in "The Willow Tree," Fay Bainter showed New York how fascinating a little Japanese maiden could be, and this season, in "East Is West," she is making the very same point in regard to China. But this time, just when one is wishing one had been born Chinese, she turns out to be an American, after all,—to the delight of the hero

SEEN on the STAGE

Two Revivals Are Prominent Among The Newest Theatrical Productions

By CLAYTON HAMILTON

THROUGHOUT the last three decades, Henri Lavedan, of the French Academy, has been recognized as one of the foremost representatives of contemporary French dramatic authorship; and, though his work is intimately national, he has enjoyed a quite unusual success in the commercial theatre of this country. The first of his plays to be presented in America was "Catherine," which was produced by Annie Russell in 1898. Otis Skinner produced "The Duel" in 1906, and "Sire" in 1911. In 1918, Mrs. Fiske presented "Service"; and the latest item on the list, "The Marquis de Priola," has recently been added by Leo Ditrichstein. Of these five plays, three have run for not less than an entire season in this country, and the others have been played for many weeks. What is the reason for this remarkable success of M. Lavedan with a theatre-going public that rejects so many European dramatists of even larger reputation on the ground that they are "foreign," and therefore not immediately comprehensible?

THE ABILITY OF HENRI LAVEDAN

The reason is that Henri Lavedan is to be admired mainly as a painter of portraits. His greatest gift is his ability to delineate a character that is original in concept and vividly alive in execution. This is the sort of character that every actor likes to play; and the significant fact should be remarked that each American production of a piece by M. Lavedan has been brought about by the personal desire of some prominent performer to depict the leading part. A playwright who can devise attractive acting parts,—like The Lady of the Camellias, for example,—stands a better chance of extensive success upon the boards than a more momentous dramatist who creates important characters that are true enough to life but not alluring to succeeding generations of actresses and actors. The *dramatis personæ* of M Lavedan are notable in equal measure as portraits and as parts, as characters and also as characterizations. They are sufficiently true to life to be admired by those commentative men of letters who, when they attack the theatre, may be described as "undramatic" critics; and, at the same time, they are sufficiently theatrical to inspire many actors with a keen desire to portray them.

Among his *confrères* of the French Academy, Henri Lavedan is recognized not only for his prime ability as a portrait-painter, but also for the literary ease and brilliance of his dialogue, and furthermore for his sincerity and earnestness as an almost homiletic moralist. His writing is particularly rich in that quality of sprightliness which the French call "*esprit*"; and, indeed, he first attracted attention, in the years of his apprenticeship, by publishing, in various journals and reviews, a series of little dialogues of which the most obvious merit was their literary liveliness. But, of course, this special quality is necessarily diluted by the process of translation; and whatever residue may still remain is more than likely to fall upon deaf ears in a Broadway auditorium.

On the other hand, the American public is, no doubt, unconsciously attracted by the fact that M. Lavedan is more sincerely and emphatically "moral" in his work than any other of his French contemporaries, with the single exception of Eugène Brieux. The moral conscience of M. Brieux is social; he puts society, so to speak, on trial, and reads it a reverberating sentence from the judge's bench; but the moral conscience of M. Lavedan is individual; he creates a living villain, and then condemns him to his just deserts by fighting against him fairly and disarming him. In this respect, his method is similar to that of one of the most honourable authors of our recent English drama; and it would not be at all beside the mark to describe M. Lavedan as the French equivalent of Henry Arthur Jones. Alexandre Dumas *fils*, who—like Lavedan and Jones—was both a playwright and a moralist, once said that a drama should set forth "a painting, an ideal, a judgment." Henri Lavedan fulfills this formula with ease. He is, first and foremost, a great painter; he never loses sight of the ideal, even though his primary employment at the moment may be directed toward depicting its reverse; and he is

(*Continued on page 104*)



Mary Dale Clarke

Margaret Mower appeared in two of the plays which opened Stuart Walker's Portmanteau Theatre. The photograph shows her as Laura in "A Night in Avignon"



Ira Hill

(Left) Hazel Dawn has returned to the stage in "Up in Mabel's Room," an amusing farce in which the right people show an embarrassing facility for meeting in the wrong places

(Right) In "Listen, Lester," another of those popular musical entertainments, Gertrude Vanderbilt charms the public with merry glances, light feet, and frivolous melodies



Campbell Studios



Bianchini has turned his genius into these soft silks of vivid colours and quaint designs, and now the designers are turning them into the newest of new spring frocks

FRENCH FABRICS FOR AMERICAN FROCKS

The New Materials from Overseas Are As Gay with Colour and as Original In Design as though the War Had Never Been

THIS season, Paris is sponsoring materials as brilliant and full of colour as the times. It is the rich colour of the new textures which first impresses one, a richness which would amount to garishness were it not for the consummate skill with which the tones are mingled. Brocades and prints in which vivid blues and greens and oranges are combined have come from almost all of the best-known looms. These will, of course, be used discreetly for linings or waistcoats or sashes, but, because of their very striking character, these are the fabrics which one first observes in a survey of the new textures. Many of the new brocades and prints are exceedingly quaint and fantastic, and, occasionally, over their surfaces symbolic animals disport themselves in odd fashion and curious mediæval figures go about their business with all the nonchalance in the world. It is an interesting fact that many of the new materials designed for dress purposes seem eminently adapted for interior decoration, and it is quite within the range of possibility that a woman wearing a waistcoat of one of these curious new stuffs might, upon calling to take tea with a friend, discover that that enterprising lady had adopted the material of her waistcoat for drawing-room curtains.

While these fantastic stuffs are the first to meet the eye, they are not, of course, the backbone of the collections of new materials. More staple stuffs which, frequently, are also very beautiful and interesting in quality, have been produced in surprising quantities, considering the difficulties under which France is labouring.

THE BRILLIANT DISPLAY AT BIANCHINI'S

Bianchini's foulards are certain to be the success of the season, for the placing of the designs is very original and the colourings are unexpected. In some instances the finish is dull and in other cases it is satiny. These fabrics will make the traditional foulard frock an entirely new thing, quite different from the familiar black and white or blue and white dotted material we have known so long. The new designs are even a long stride in advance of some of the really lovely foulards shown last season.

A material which is particularly delightful is surah, that charming supple silk which has been ignored for so long and which is found again at Bianchini's this season. This time it is checked and will be used in the spring for simple afternoon frocks especially suitable for the dancing hour. It is possible that, with the revival of surah, we shall see again the old-fashioned charming mode of wearing collars of Venetian point or of needle-point lace.

Rivalling the light-weight foulard, is satin striped in black and white, the white stripe suggesting *armure*. In addition to this, there is a bewildering fairyland of metal cloth at Bianchini's, one of which looks so phosphorescent that it has been called "*Algues Marines*," or seaweeds. It is hard to describe the admiration that one feels for these wonderful *lamés* and *brochés*. The fantasy of the design and the rarity of the colouring make them comparable to Cordovan leathers or to the richest stuffs of Persia. The *lamés*, which are like gold gauze on a background of colour, suggest liquid metal, and a drapery of this shimmering fabric would give an almost magic charm to the woman who wore it. The gold gauzes with small checks combine effectively with plain satin. As for linings, Bianchini continues his series of unexpected designs and gorgeous colours. Dressed in a black gown and a black cloak lined with one of these silks, a woman may obtain an unusually striking effect and a very charming one.

The sketch at the top of this page shows a number of new materials from this house. In the circle at the upper left is a very beautiful faille with satin and moire stripes running through it. This fabric is very smart in tête de négre with a self-toned satin stripe and a moire stripe in a soft warm tan shade. For hats and bags this would be exceedingly chic. Just below this material is pictured the palest of pale pink taffetas embroidered with little doves of peace carrying the proverbial olive branch. At the bottom is one of the new very soft foulards in dark blue with an unusual design in white. The large circle above shows a new and very vivid foulard with a pattern worked out in strong greens, blues, and oranges. Little French flags have been scattered over the new black twill foulard against which the head of the lady in the drawing is silhouetted, and the lady herself is wearing a very interesting Nattier blue chiffon with a design in old-blue and rose printed bayadere fashion across it. Unlike the other foulards shown in this sketch, that at the extreme right is dull and has a very fine diagonal twill. The design is printed in white, red, and blue, and it suggests a chic warm weather street frock.

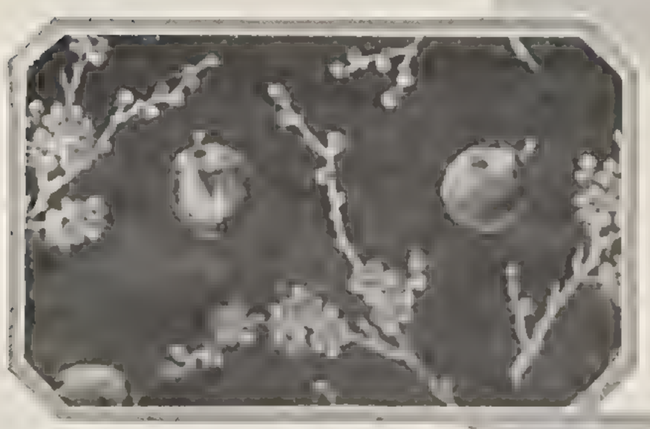
COUDURIER'S NEW FABRICS

Coudurier offers a foulard in a new guise. He is counting on a success, not only because of his very modern designs, but also because of his departure from the traditional colourings. A dark blue foulard with lozenges of green is very original in its mixture of big and little spots. Equally new is a printed foulard which recalls *point de Hongrie* in the novel manner of its striping. Some old-world colourings with little designs like those on country cretonnes are also very pleasing. The shantung called "Marocaine" is a happy effect; it consists of large and small stripes in red and blue on a white or écru ground and suggests the cotton skirts in which tradition dresses the shepherdess. It will be a good material for sim-



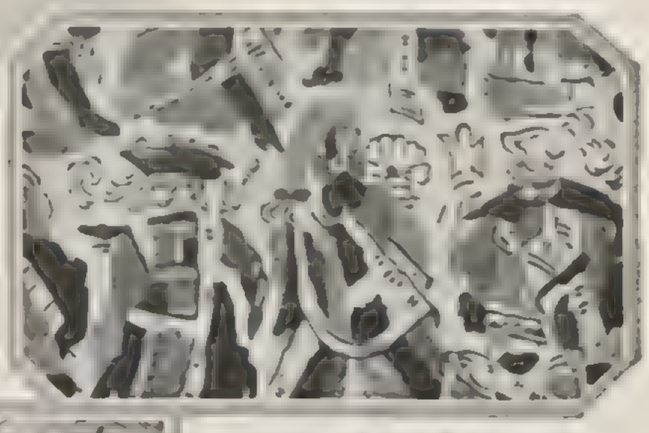
(Below) Little green sprays and big blue and purple plums grow artistically on this navy blue chiffon

(Below) Quaintly mediæval and curiously coloured is "Bridge," a fabric resembling satin-faced silk faille



Baron de Meyer

Gold and white and wonderfully supple is the soft brocade at the left, while the gay material in the middle with its fine threads the colour of soft blue moonlight, is as sheer as a dragonfly's wing. A waving stripe of embroidered forget-me-nots makes the taffeta at the right a charming fabric for a young girl's frock; materials from Bianchini



(Right) Soft blues, reds, and yellows almost conceal the white background of this crêpe de Chine; this and fabric above from Altman



(Left) Knights and pages and tall castles make the odd pattern of this printed chiffon; this and fabric above from Coudurier

ple frocks with skirts of the stripes and vests of plain coloured stuff repeating one of the shades.

Coudurier shows excellent taste in his lining silks. Some of them are satin with heraldic figures in very brilliant colours or with figures taken from playing cards. An attractive example of the latter type is called "Bridge". There is an infinite variety of metal brocades for evening dresses, and many of them have Chinese figures and give a literal impression of lacquer. Mixtures of metal and coloured silk threads are more worn than ever, and gowns made of them are trimmed only with very fine embroidery. Frequently the gown will be simply draped without any trimming at all. The nebulous *lamé* which looks like fish in water or like chain armour, the most beautiful of all, might have been worn by Lohengrin and could not be improved by any trimming. When one remembers that it was in the middle of the bombardment of Paris last May that all these designs were invented, chosen, and executed, one can not but be touched by the example of so much unheralded bravery.

Among the plain stuffs in one colour, Coudurier offers a "twill", a plain foulard in all colours, and "*Mousse de soie*", a material as supple as silk jersey, also in all shades. There are many crêpe satins, and a fabric called "Ballerine", a plain *lamé* which is used in combination with serge. For tailleurs, the double serge with very narrow satiny stripes is a particularly interesting novelty.

Coudurier also shows a series of ribbons, either *lamé* or printed, of great richness. One of these used as a belt on a dark costume gives the effect of an elaborate toilette.

Among all these novelties it is amusing to see our old friend "pekin", a satin fabric in which the stripes run with the warp, of which we were tired many years ago. We once used it on our walls, transformed into wall-paper, but at present we are using it for gowns, just as we did thirty years ago.

The photograph at the extreme right on this page and the one just below it illustrate two new mediæval materials from this house. The first is on the order of a satin-faced faille, and the design, which is worked out in several colours shows the design with pictures taken from playing cards, which has already been referred to. Indicative of the same tendency is the printed chiffon shown below it, with its design of knights and pages and mediæval castles.

The New York shops have imported interesting selections of these new French stuffs and several of the same tendency is the printed chiffon shown in the sketch at the bottom of this page. At the

(*Continued on page 122*)



All of these charming gaily coloured silks have traveled from far-away France to make up our new spring costumes; from Wanamaker



To add to the comfort of the damask-covered davenport in the living-room are cushions to match it in mulberry colour and a small table with a shaded lamp. The curiously shaped walnut commode is an old one, as are the walnut and gilt mirrors



A piquant accent is furnished by the marbleized black window trims and baseboards. The mulberry taffeta curtains hang within the trims, and a touch of the mulberry is reflected charmingly in the painted shades of the side-lights

GLIMPSES THAT SUGGEST THE CHARM OF MRS. OLIVER PERIN'S NEW YORK APARTMENT



Mattie Edwards Hewitt

Comfortable as well as beautiful is the living-room with its simply panelled wall of pale elusive green, its figured screen of mulberry, green, and black silk, and its deep-seated chairs covered with mulberry taffeta. The settee is covered in putty coloured silk with mulberry stripes. Delightful bits of jade and alabaster give notes of grey and green to the mantel and small tables



(Above) A gay little dining-room with walls of robin's egg blue and vivid orange curtains at the casement windows, was meant to be flooded with sunshine—and it is. Right in the sunniest place of all is a bowl of orange goldfish, flanked on either side by ivy growing in pots. More ivy climbs a trellis between the black marble-topped console tables. The furniture is of dull mahogany. Orange and mauve and blue make gay the painted candle-shades

(Left) The bedroom shows a clever arrangement and a charming colour scheme for a rather small room. Salmon taffeta curtains drape the windows and the oyster taffeta bed drapery is lined with the same shade. The dressing-table is frivolous in cream net over white and edges of blue. The furniture is painted oyster white with a blue line, except for two small tables of walnut, and there is a grey carpet. Directly in front of the bed is a luxurious grey fur rug







Mattie Edwards Hewitt

DECORATED BY MRS. EMOTT BUEL

(Left) Though it's only a small hallway from one lovely room to another, it has chosen to be as interesting as its pale green walls, conventionally stricken with birds and flowers of delicate blue, can make it

(Right) The very climax of luxury is added to the bedroom by a painted glass cabinet, in which, on padded rosewith shelves with perky lace frilled edges, is piled a lovely lingerie and rows of dainty slippers

SEEN in the SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



Even the most conservative tailored suit would approve of this French voile blouse with frills at neck and wrists and a cascade at one side of the front; $5

THE new blouses shown at the beginning of a season have a way of conforming to the lines of the season's suits, for it is just as essential to have one's blouse in keeping with the rest of the costume as it is to have the correct hat. Especially is this true in the spring, since at that time the coats of suits are usually made quite open at the throat and often fasten with only one button, if they fasten at all. The three blouses shown on these pages are attractive examples of this principle for they are particularly adapted to the types of suits which wil be most favoured this spring.

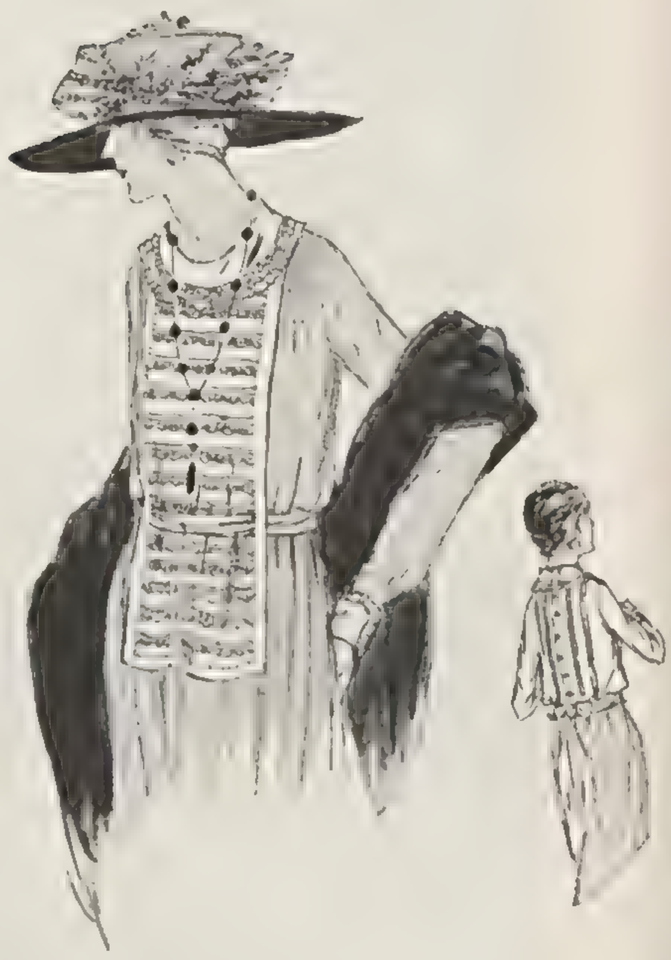
BLOUSES FOR THE NEW SUIT

Shown in the sketch at the top of page 63 is a Georgette crêpe blouse particularly adapted for wear with a box coat which fastens close at the neck and hangs loosely open, so that a glimpse of the blouse or vest may be had. The front panel is cut in the form of an inverted V and is laid in fine pleats. The round flat collar, the turnback cuffs, and the revers are of a double thickness of the material and are edged with very narrow pleated ruffles. The blouse is made with a yoke at the back and front, and the seams are finished with a fine cording. It may be had in white, flesh colour, or French blue.

The tablier blouse, which was shown this winter in silks and Georgette crêpes, was usually developed in expensive models, but it is now being made in wash materials. It is effectively worn with suits which have no fastening. The blouse in the sketch at the upper right on this page is of white French voile and is trimmed with fine tucks and ruffles of Valenciennes lace. The round collar is very flat and opens at the back where the blouse fastens with small pearl buttons. A soft fold of the voile forms an apron string belt. These belts or sashes are another feature of spring blouses and are, perhaps, a reflection of the widespread inclination towards costume effects, even in this field of the "waist and skirt."

THE RETURN OF THE LINGERIE BLOUSE

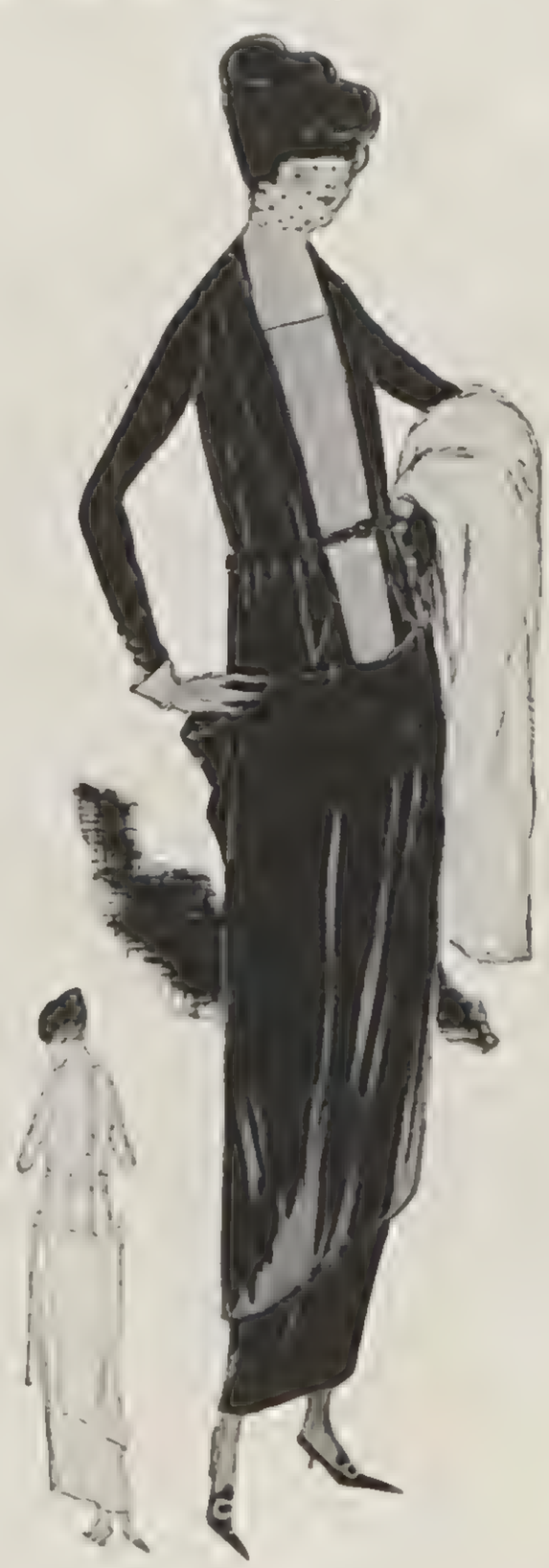
There has been a renewal of interest in the frilled lingerie blouse, which is always charming, even with conservative tailored suits, whether they have the simple straight lines which have never ceased to be smart or whether they have the softer lines of a Russian



A charming tablier blouse which promises a costume effect trimmed its French voile self with fine tucks, tiny ruffles, and Valenciennes lace; $8.95



Since printed fabrics continue to be so popular, this frock in flowered chiffon, draped softly and girdled with narrow satin ribbon, is ready for any matinée or afternoon tea; $25



Many a tailored frock is partial to navy blue tricotine, but few are as smart as this distinctive gown with a duvetyn vestee and an unusual tunic wrapping around the figure; $74.75



A one-piece frock for street wear is of navy blue tricotine and offers simplicity of style, much warmth, and great durability, all for the unusually moderate price of $29.50

blouse, another new note in spring suits. White French voile is used for the blouse in the sketch at the upper left on page 62. The wide softly pleated frill is carried down one side of the front. The frill is finished with pointed scallops in Copenhagen blue, lavender, rose, or all white. The buttons are crocheted and fasten both the blouse and the cuffs, which have a narrow frill and two tucks.

An excellent value in a box coat suit is shown in the sketch at the lower right on this page. It may be had in navy blue or black serge with a vest of Fan-ta-si silk in old-blue or white. Rows of pin tucks are used on the jacket, and small slit pockets form a continuation of the shoulder dart. The skirt is straight, and the laps are slightly on the left side with bone buttons set near the hem. Smaller bone buttons link the pointed cuffs and fasten the loop at the collar. The vest is quite unusual in style, as it slants diagonally down the front and has one small pocket.



Slender women will appreciate the support and freedom combined in this satin corset with its light but firm boning; $4



Particularly adapted to be glimpsed beneath the open box coat is this Georgette crêpe blouse with a front panel in the form of an inverted V; $14.75



Suitable for wear both in the daytime and with evening gowns is this dainty brassière of Italian glove silk cut low; $2

cut high and hangs loosely to the waist-line where it is held in with a narrow satin ribbon girdle. The frock has a white china silk lining.

One of the loveliest dress accessories is the new version of the miser bag which is shown at the bottom of this page. It is gold plated on fine soldered mesh and has filigree rings and small drop ornaments. It measures fourteen inches when laid out straight.

AN EXCELLENT CORSET

No woman will deny that proper support for the figure makes or mars the appearance of a gown. There are many slender women, however, who do not care to go uncorseted, but who do not require any great amount of support. For them the flesh coloured satin corset shown at the upper left on this page will prove interesting, as it is cut very low and has only two stays on either side. The boning at the front is very short, and the top is made of mercerized elastic. There are four silk elastic garters.

The brassière at the upper right of this page is of flesh coloured Italian glove silk and is suitable for evening wear as well as for general use, as it is cut low under the arms and at the back. The shoulder straps are satin ribbon, and there is an elastic insert at the back.

A PRACTICAL STREET FROCK

Tricotine is one of the fabrics which is being widely used for the one-piece street frock, as it has quite a little warmth and is very durable. The frock shown in the sketch at the lower right on page 62 is in navy blue tricotine and is trimmed with black silk braid buttons. Rat-tail silk braid is inserted at the edge of the collar and the flaring cuffs and finishes the top of the pouch pockets. This frock fastens in a blind fold on one shoulder and under the arm, and has a simulated closing at the back, finished with buttons. A black satin tie slips through loops on the collar. Another navy blue tricotine frock is shown in the middle at the bottom of page 62. It has a grey duvetyn vestee which extends to the top of the tunic of the skirt. This tunic starts below the waist-line on the left side and wraps around the figure, forming a small pocket at the right. Bone buttons fasten the sleeves and back.

OF BOUFFANT TAFFETA

With the return to draped and bouffant skirts, taffeta is once more one of the smart fabrics. It is used most attractively in the navy blue gown sketched at the lower left on this page. The short panel of the blouse is embroidered with fine gold thread and Victory red silk. Bands of the same design are used on the loose cuffs and on the panel at the back which is caught in at the waist with the string belt. The neck-line is collarless and fits the throat quite snugly, making a becoming line.

FROCKS OF PRINTED CHIFFON

The printed fabrics both in crêpes and silks which were worn so much last season will undoubtedly have great popularity again. The frock shown in the sketch at the lower left on page 62 is a remarkably good value in flowered chiffon in either navy blue, brilliant rose, or French blue with a white background. The skirt has a breadth of the material draped in long lines on the right side. The back of the blouse is



Embroidered panel, string belt, and puffed skirt are all of taffeta, which, now that draperies are bouffant, is one of the smartest of spring materials; $35



A delicate trinket to swing from the wrist is this new version of the miser bag, gold plated on soldered mesh and decorated with drop ornaments; $40



Especially excellent in value is this serge box coat suit with an unusual little vest slanting down the front and a jacket trimmed with pin tucks; $38.50

DRESSING ON A WAR INCOME



It's really a coat-dress, though it poses as a suit with the long lines that the American woman has found most becoming

Note:—The Vogue Pattern Service will take special orders for any of the four designs shown on this page and will cut any one of them, in size thirty-six, at the special rate of $1; other sizes, with pinned as well as flat patterns, $3. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, help plan a wardrobe, and suggest patterns

weight serge, several versions of tricolette, a loosely woven tweed, and tricotine. Tan and grey are prominent spring colours, although black and navy blue remain standards. Very little trimming is used, and in its place stitching and narrow tucks that resemble cordings are very popular. Buttons form a pretty trimming for the tailored suit and are used on many of the new designs. Embroidery, simple in outline and carried out in dull, rather subdued colours, is often seen. Mahogany silk on black, grey on black, and French blue on navy blue are interesting combinations.

A BECOMING COAT-DRESS

A particularly becoming coat-dress is shown in the sketch at the upper left on this page. It is suggested in chestnut brown silk tricolette. The skirt and the bodice are separate, and a sleeveless underbodice of biscuit coloured organdie is also made completely separate so that it may be easily laundered or replaced by a fresh one. The bodice, which is really the coat, follows the long graceful lines that are so becoming to the average American figure. There is a narrow belt to mark the waist-line, over which the upper part of the bodice blouses slightly. A full skirt is attached to the bodice and stops short at either side of the front, giving a coat effect. A becoming finish is the narrow shawl collar below which are two tab-like pockets which are new and amusing.



This blue serge dress, like many of the new spring frocks, has placed its faith in interesting lines and a row of buttons



Taffeta has come back to spend the summer and brought with it a new attractive trimming of heavy embroidery floss making a band of straight stitching

THE tailored suit will probably be seen in even greater numbers than during the four years that have just gone by. The coats of these suits are much longer than they have been for many seasons, and some of them even reach to the knees. The lines are loose and straight, and the majority of models are belted at the waist, while the skirts still remain short in Paris. There is a suggestion of the barrel line over the hips, but at the hem they are tight and close. This hem, however, may be just above the ankle bone or just below the knee. The American woman has not looked upon the short skirt with a great deal of favour. She realizes that she is built differently from her French sister, and while she is willing to follow the Parisienne's lead in everything pertaining to fashion, in this matter of short skirts she has hesitated. Therefore the American skirt is still of medium length, varying from four to eight inches from the ground.

The costume consisting of the coat and skirt is the popular fashion of the moment. It may be a two-piece suit or it may be a one-piece dress that resembles a suit. The suits are shown in a number of the lighter weight materials for summer, such as mohair, a light-

Long tight sleeves fasten around the wrist with round tricolette-covered buttons.

The sketch at the upper right on this page shows a simple dress for morning wear. It is suggested in a fine quality of summer serge in navy blue. The straight lines are broken by the smart cut of the dress and by two deep points which run up over the bust, mak- a deep V in the middle. A long row of buttons extends all the way down one side of the dress, beginning under the arm. These are of black bone and buttoned into hand-made French buttonholes, and the effect is most attractive. A square neck-line at the front and long, tight, well-tailored sleeves running into a one-button cuff are other interesting features. The fastening occurs on the left shoulder and under the arm, and a narrow double belt outlines a natural waist-line.

THE RETURN OF TAFFETA

Taffeta is coming back into its own this season and will undoubtedly be popular with those women who have to spend at least half of the summer in town. The suit shown at the left in the sketch at the bottom of this page is suggested

(*Continued on page 100*)

This season it is an excellent and smart idea to turn mohair into such useful suits as this one which may be worn with a vest that pretends to be a blouse

VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; $1 for complete costumes, one-piece dresses, separate coats, and négligées.

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SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*
LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breams Building*



Coat No. E4672. Skirt No. E4673. This model, designed for serge or Chéruit twill, features the Tuxedo collar and the one-piece skirt opened at the side



Coat No. E4634. Skirt No. E4635. A tiered skirt with a plain panelled back is an interesting point of this spring suit designed to be made of taffeta



Coat No. E4666. Skirt No. E4667. In this suit with a new and attractive version of the box coat, the effect is equally good with or without the waistcoat



Coat No. E4668. Skirt No. E4669. This becoming type of kimono-cut box coat has the belt cut in one with the front. The straight skirt is cut in two pieces



Coat No. E4656. Skirt No. E4657. A two-piece draped skirt is topped by a soft buttonless coat which may be made of either taffeta or Chinese crêpe



Coat No. E4594. Skirt No. E4595. Tricolette or serge are equally good for this becoming suit which requires but 4⅜ yards of 54-inch material



Coat No. E4592. Skirt No. E4593. The well-cut box coat and the two-piece skirt may be made from 3¾ yards of 54-inch material



Coat No. E4409. Skirt No. E4410. This sports suit may be made of either jersey or tweed. But 4¾ yards of material 54 inches wide are required

EIGHT DIFFERENT AND ATTRACTIVE VERSIONS

OF THE PRACTICAL SPRING SUIT FOR 1919



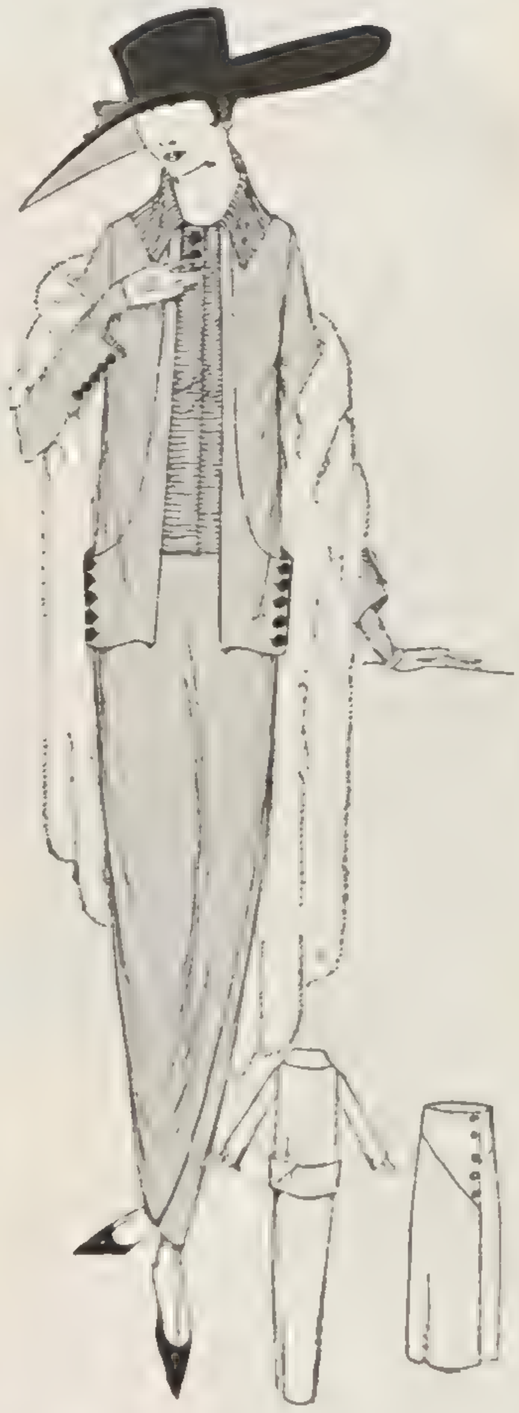
Coat No. E4590. Skirt No. E4591. The set-in waistcoat and the single pocket are features of this suit requiring 2⅞ yards of 54-inch material



Coat No. E4587. Skirt No. E4588. Either serge or Chéruit twill may be used for this smart model which requires but 4½ yards of material 54 inches wide



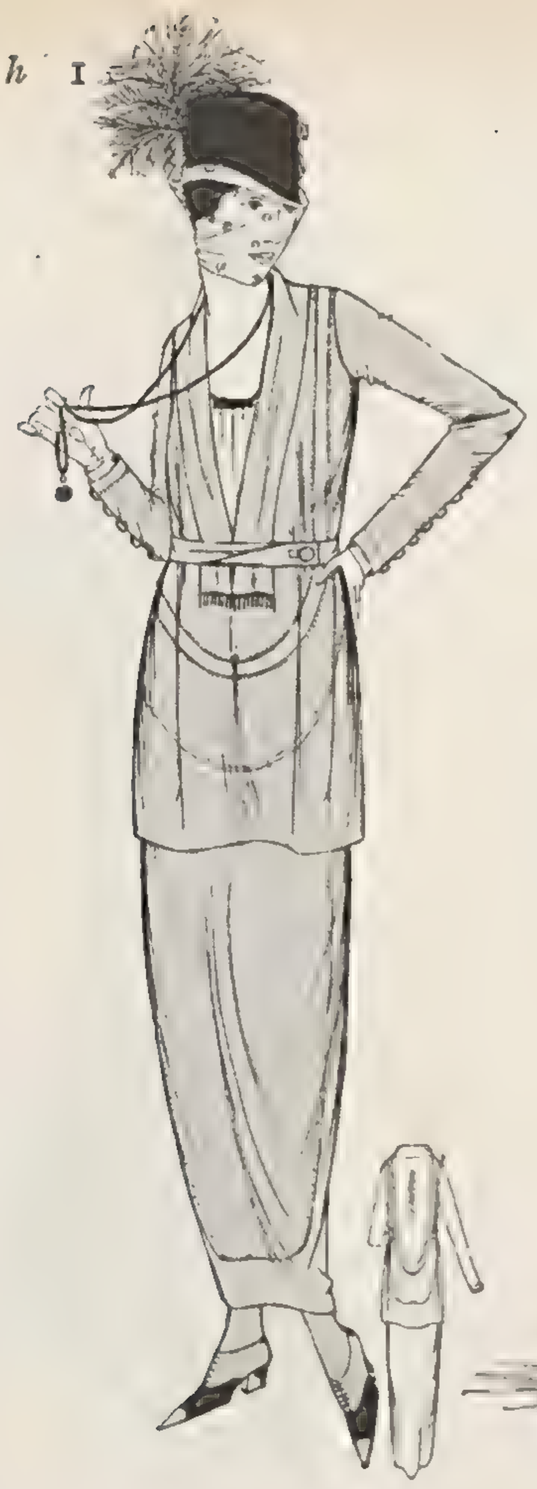
Coat No. E4616. Skirt No. E4617. This correctly cut Norfolk suit is adapted to jersey, twill, or serge and is a particularly useful and becoming model



Coat No. E4630. Skirt No. E4631. A box coat with a set-in waistcoat is a becoming companion for a new skirt which has the slender silhouette



Coat No. E4104. Skirt No. E4105. Equally attractive with or without the waistcoat is the coat of a suit which requires 2⅞ yards of 54-inch material



Coat No. E4628. Skirt No. E4629. Paris sanctions the slip-on coat, but this model is equally effective when the front is slashed and worn open



Coat No. E4674. Skirt No. E4675. Especially designed for silk or wool jersey or serge is a suit with a two-piece skirt of adequate width for walking



Coat No. E4670. Skirt No. E4671. This box coat acquires commodious pockets in a new manner. The coat may be worn with or without the waistcoat



Coat No. E4584. Waist No. E4585. Skirt No. E4586. Very attractive is this three-piece costume. The frock itself is shown at the upper right on page 69

SUITS, THIS SEASON, HAVE BOX COATS, VESTS OF CONTRASTING MATERIALS, AND NARROW BELTS



Coat No. E4636. Skirt No. E4637. Serge or Chéruit twill are excellent for this suit with a defined waist-line, ample pockets, and necessary walking width



Coat No. E1132. Skirt No. E4133. The Eton coat with a back peplum is worn over a two-piece skirt. The suit requires 5 yards of material



Coat No. E4632. Skirt No. E4633. This model shows a new version of the box coat with an inserted waistcoat.. The tunic gives slender lines to the skirt



Coat No. E4467. Skirt No. E4468. For this distinctive suit with a box coat and a two-piece skirt, but 4⅛ yards of material 54 inches wide are required



Frock No. E4537. For this very attractive frock with a waist cut kimono fashion, but 3¼ yards of serge or gabardine 54 inches wide are required



Waist No. E4556. Skirt No. E4557. The kimono waist has a waistcoat cut in one with the belt. The tunic is included in the skirt pattern



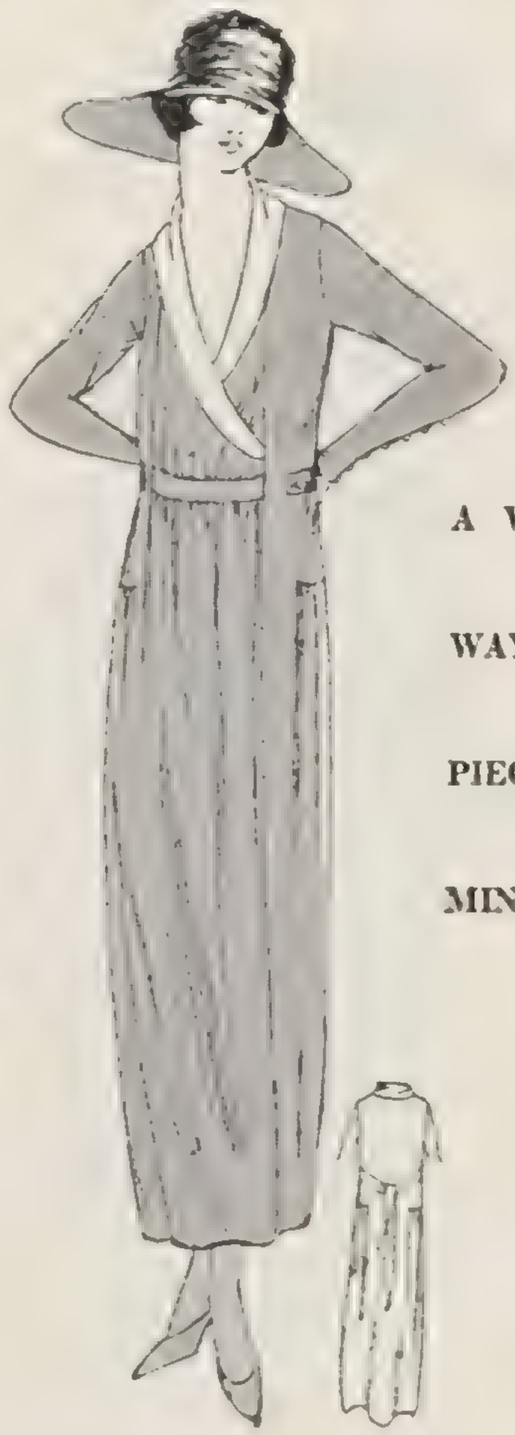
Frock No. E4482. Useful for a wide variety of occasions is this buttoned-in-the-back frock requiring but 2½ yards of material 54 inches wide



Frock No. E4546. This smart, simple one-piece frock which is opened down the side front and side back requires but 2⅞ yards of 54-inch material

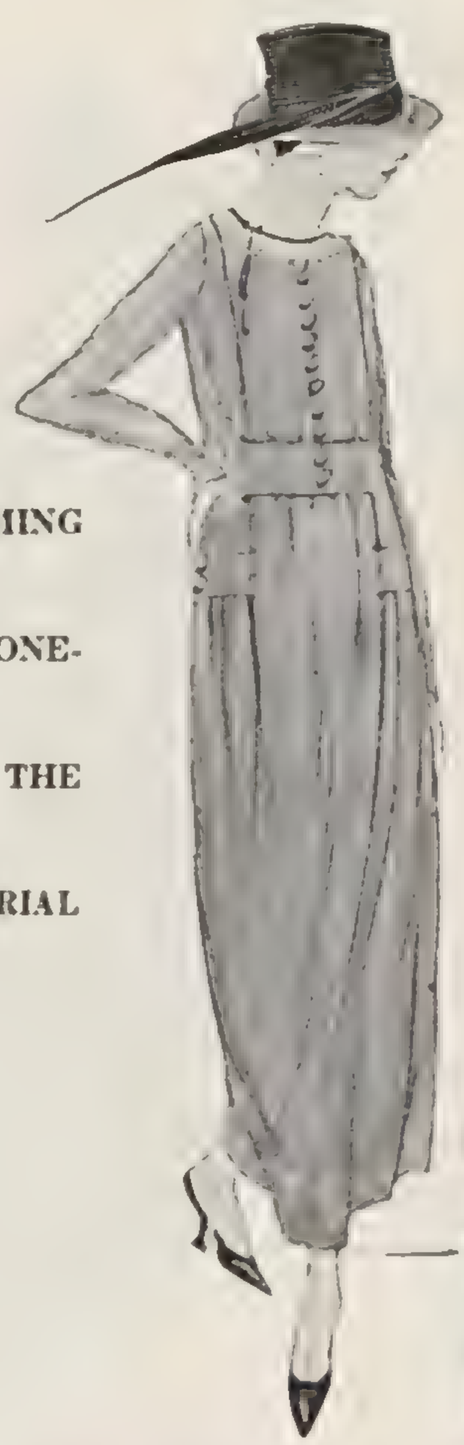


Frock No. E4567. Cut in a minimum number of pieces and requiring a minimum of material is this suit made from 3⅛ yards of 54-inch material



Frock No. E4306. This slim and simple version of the ever-becoming surplice frock may be made from but 3¼ yards of material 54 inches wide

A VARIETY OF CHARMING WAYS TO MAKE THE ONE-PIECE FROCK OUT OF THE MINIMUM OF MATERIAL



Frock No. E4487. It simplifies matters to cut the side gore, belt, and pockets in one on a frock requiring but 3⅜ yards of material 54 inches wide



Waist No. E4554. Skirt No. E4555. This frock with a Russian blouse and a straight two-piece skirt requires 3⅛ yards of 54-inch material



Waist No. E4642. Skirt No. E4643. A new and becoming collar line completes the surplice waist of this frock with a long tunic

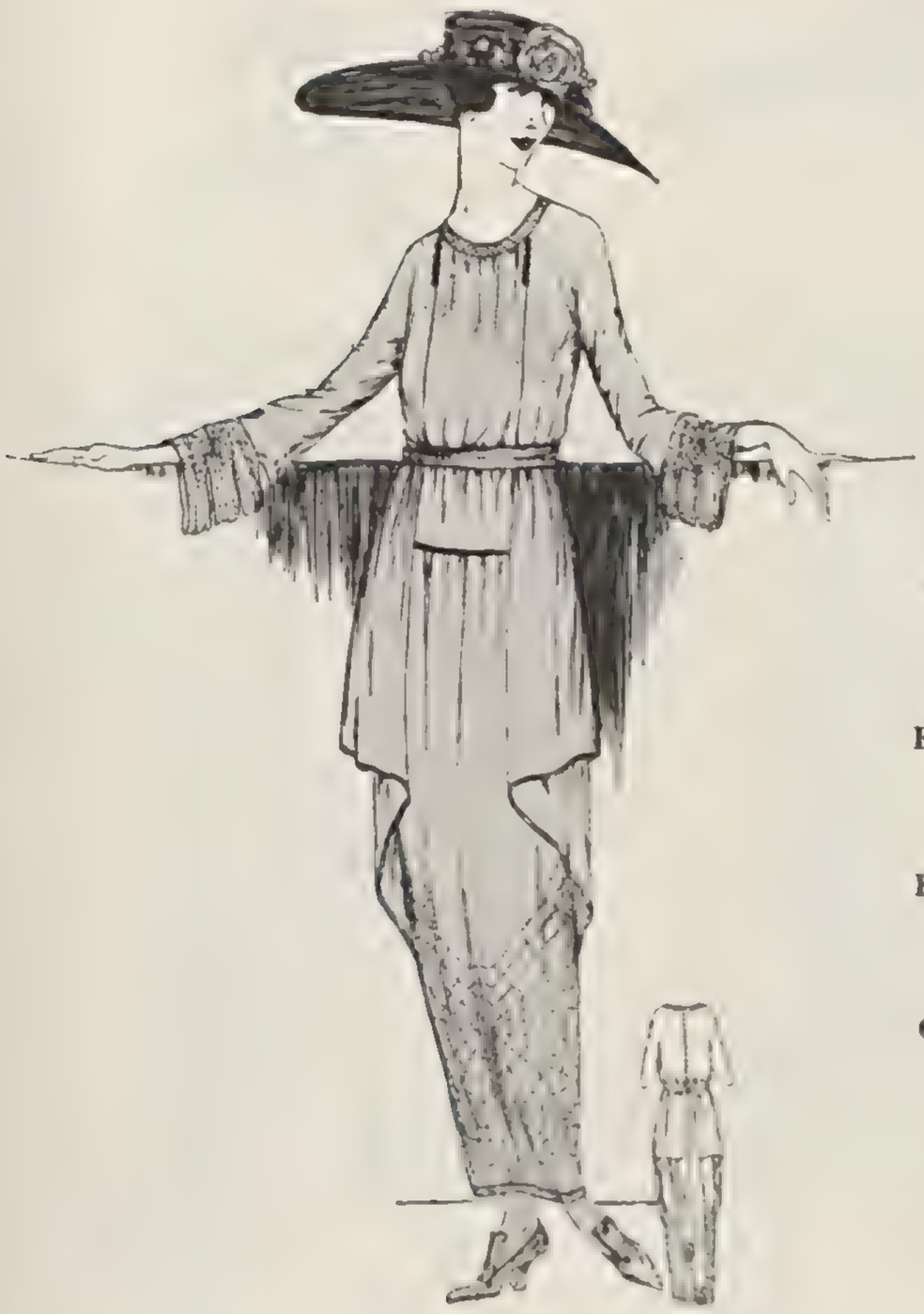


Frock No. E4681. The new spring silhouette is attractively illustrated by this model especially designed to be made of Georgette crêpe

Frock No. E4682. Charming in foulard, crêpe, or organdie is this frock with a Russian tunic which gives a tiered effect to the skirt



Waist No. E4585. Skirt No. E4586. This frock completes the useful three-piece costume sketched with the coat on page 67

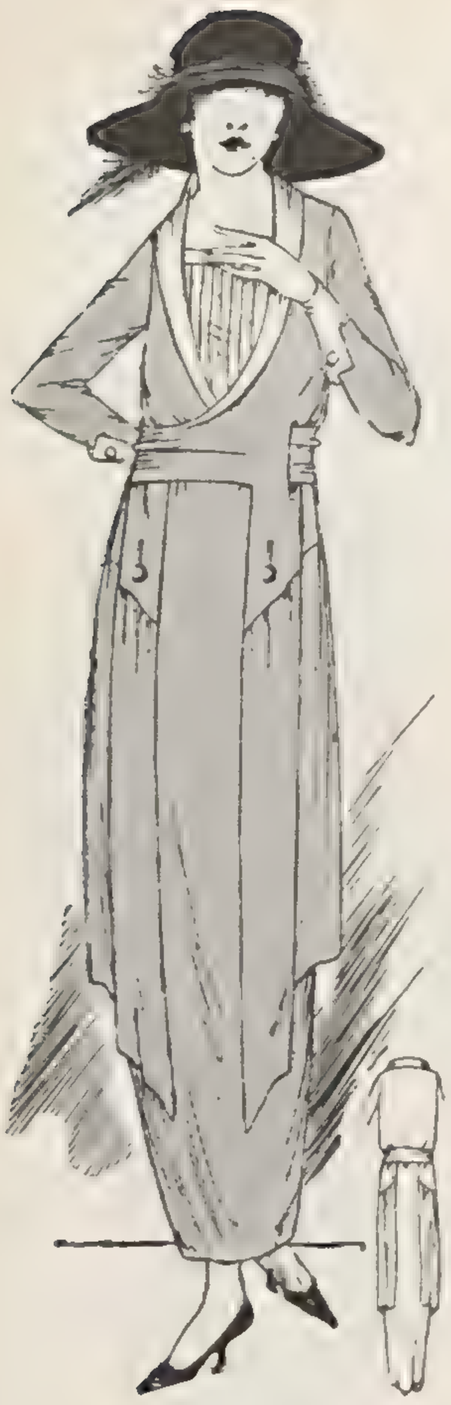


Frock No. E4683. Metal threads or brilliant beads may trim this one-piece afternoon frock designed for some soft drapable material

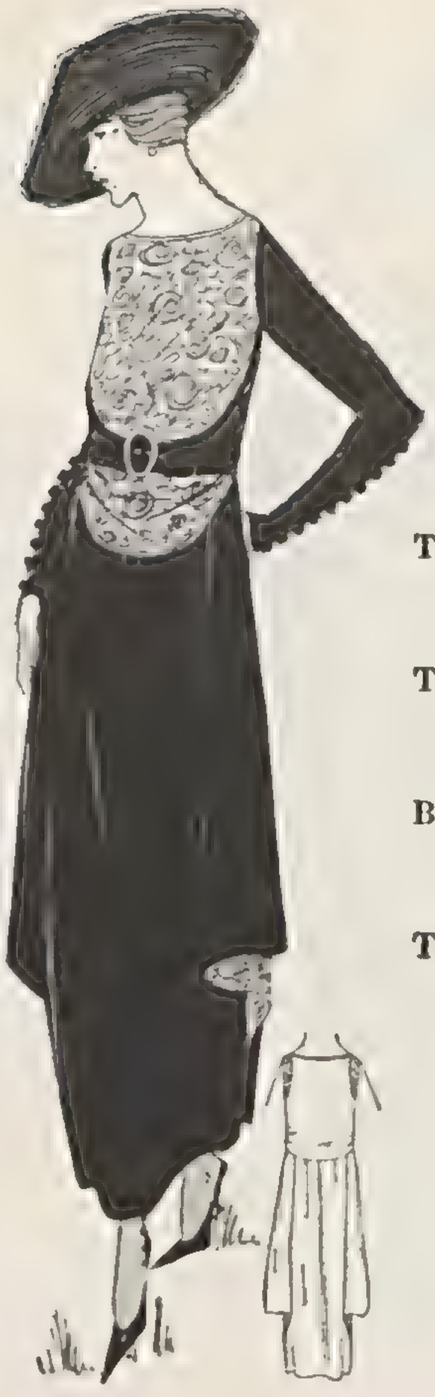
THESE CHARMING AFTERNOON FROCKS CALL FOR SOFT GRACEFUL MATERIALS SUCH AS GEORGETTE CRÊPE, SATIN, OR FOULARD



Frock No. E4680. A graceful version of the new silhouette which draws the skirt in slightly at the back and drapes at the front

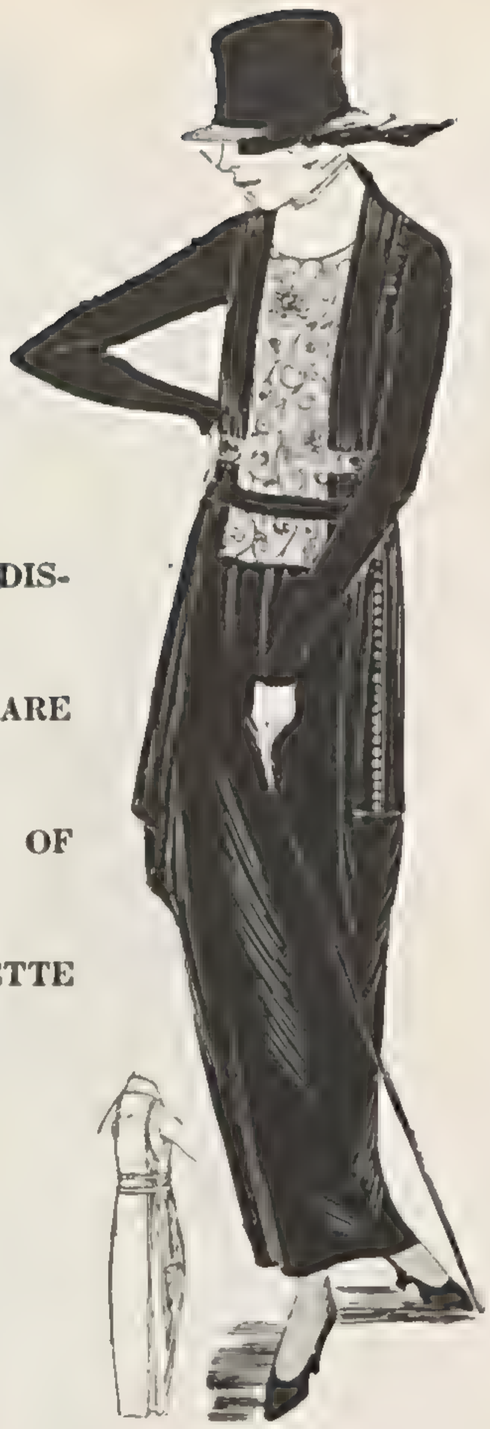


Waist No. E4562. Skirt No. E4563. The tunic is a part of the surplice waist, and the skirt is cut in but two pieces



Waist No. E4457. Skirt No. E4458. The back of the frock, the belt, and the side sections are cut in only one piece

THESE EIGHT DISTINCTIVE DESIGNS ARE BECOMING VERSIONS OF THE NEW SILHOUETTE



Frock No. E4433. But 3⅝ yards of 54-inch material will make this frock with the waistcoat and belts in one piece



Frock No. E4560. This frock is effective in Georgette crêpe with the over-blouse of the bodice of metal lace or brocade



Frock No. E4434. The chic new silhouette for spring is shown to advantage in this frock requiring but 3⅜ yards of 54-inch material



Waist No. E4577. Skirt No. E4578. It simplifies matters to cut the waist kimono fashion and the skirt drapery in one softly falling piece



Frock No. E4424. Only 3½ yards of 54-inch material are required for this chic frock with its distinctive collar and the favoured waistcoat



Frock No. E4545. A frock that is especially designed for Georgette crêpe or organdie requires 4¼ yards of material 54 inches wide



Waist No. E4624. Skirt No. E4625. The popular black satin frock is attractive when made with a snugly fitted little bodice



Frock No. E4693. The graceful line of the waist and the drapery of the skirt combine to give charm to this afternoon frock



Waist No. E4694. Skirt No. E4695. This useful model has a waist opening at the side front and a tunic with the skirt

Waist No. E4687. Skirt No. E4688. The sleeve may be worn long or short on this frock with a tunic cut with the waist

ANY OF THESE ATTRACTIVE FROCKS WOULD BE A VERY WELCOME GUEST EITHER AT TEA OR DINNER



Waist No. E4455. Skirt No. E4156. Marking the hip-line by a turned-up section of the bodice is a favoured spring feature



Waist No E4610. Skirt No. E4611. This overblouse with a kimono-cut sleeve tops a skirt which includes the long tunic



Frock No. E4435. Patterns for both long and short sleeves are included with this frock taking 2½ yards of 54-inch material



Waist No E4684. Skirt No. E4685. Adapted to Georgette crêpe or satin is this frock with a scalloped collar and tunics



Frock No. E4564. This model is adapted to serge, tricolette, or soft satin with a trimming of contrasting colour



(Right) Frock No. E4429. An attractive one-piece frock requires 3⅝ yards of material 54 inches in width

EACH OF THESE MODELS ILLUSTRATES ESPECIALLY

FAVOURED FASHION FEATURES FOR THE SPRING



(Left) Frock No. E4430. The unbroken front and back panels give a slim line to this becoming frock

Frock No. E4122. For the overdress, 3¾ yards of 40-inch satin or crêpe are required; for the underdress, 4 yards



Waist No. E4575. Skirt No. E4576. Very becoming is this tunic blouse. It requires 2 yards of material 54 inches wide



Waist No. E4538. Skirt No. E4539. The waist requires 1¼ yards of 40-inch material; the skirt and the drapery, 4⅛ yards



Frock No. E4148. A smartly simple one-piece frock with a long unbroken back panel uses 5 yards of tricolette



Waist No. E4390. Skirt No. E4391. But 1¾ yards of 54-inch material will make the blouse. The skirt takes 1½ yards



Waist No. E4570. Skirt No. E4571. The apron tunic appears only at the front on this frock using 5 yards of material



Frock No. E4696. A charming new example of the coat-dress has a postillion back, a set-in waistcoat, and becoming Tuxedo collar



Frock No. E4678. This frock furnishes an unusually interesting back as well as one of the most becoming of button-decorated fronts



Frock No. E4679. Smart and new is this two-piece frock which acquires the latest silhouette by a slight nip drapery behind the knees

SEVEN MODELS SHOWING THE SMARTEST AND LATEST VERSION OF THE ONE-PIECE FROCK



Frock No. E4697. To simplify matters, one may cut the belt and waistcoat of this dress in one piece, with entirely satisfactory results



Frock No. E4638. This frock adapts itself either to serge or twill and looks equally well trimmed with braid or worsted embroidery



Waist No. E4622. Skirt No. E4623. A simple waist forms the top for a skirt of slender silhouette but of a adequate width for walking



Frock No. E4612. This is a one-piece frock with a detachable vest of satin and requires but 2½ yards of material 54 inches wide



Waist No. E4028. Skirt No. E4029. The Russian blouse dress is always popular. The blouse requires 3¼ yards of 40-inch satin, the skirt, 2⅜



Waist No. E4551. Skirt No. E4552. The drapery of this skirt is obligingly cut in one with the belt and the new revers are part of the waist.



Waist No. E4549. Skirt No. E4550. Slender lines, a buttoned back, and a vest cut in one with the waist, are the unusual features of this dress

Frock No. E4499. By cutting this frock in two pieces one has a charming costume that is chic and new and requires 3¼ yards of material

CHARMING MODELS FOR SUMMER SILKS

TO BE WORN AT INFORMAL OCCASIONS



Waist No. E4319. Skirt No. E4320. A dress such as this is both smart and economical and may be made of 4⅛ yards of silk

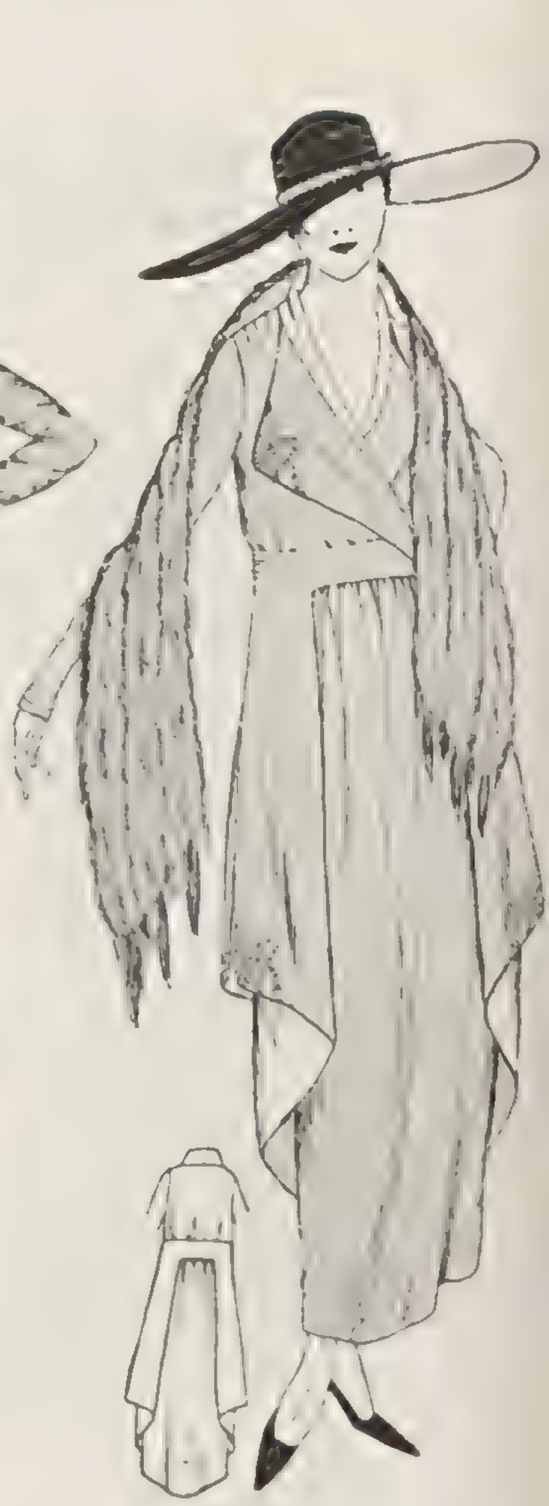
Frock No. E4492. Though it has all the appearance of a two-piece suit, this frock is made in one piece and requires 3½ yards of 54-inch material



Waist No. E4436. Skirt No. E4437. This two-piece frock of simple line will prove both useful and attractive. The tunic comes with the skirt



Waist No. E4444. Skirt No. E4445. With ⅜ of a yard of brocade and 4⅜ yards of 54-inch material one achieves this result



Frock No. E3965. This one-piece frock has beside its smart air, much grace of line that makes it a becoming model

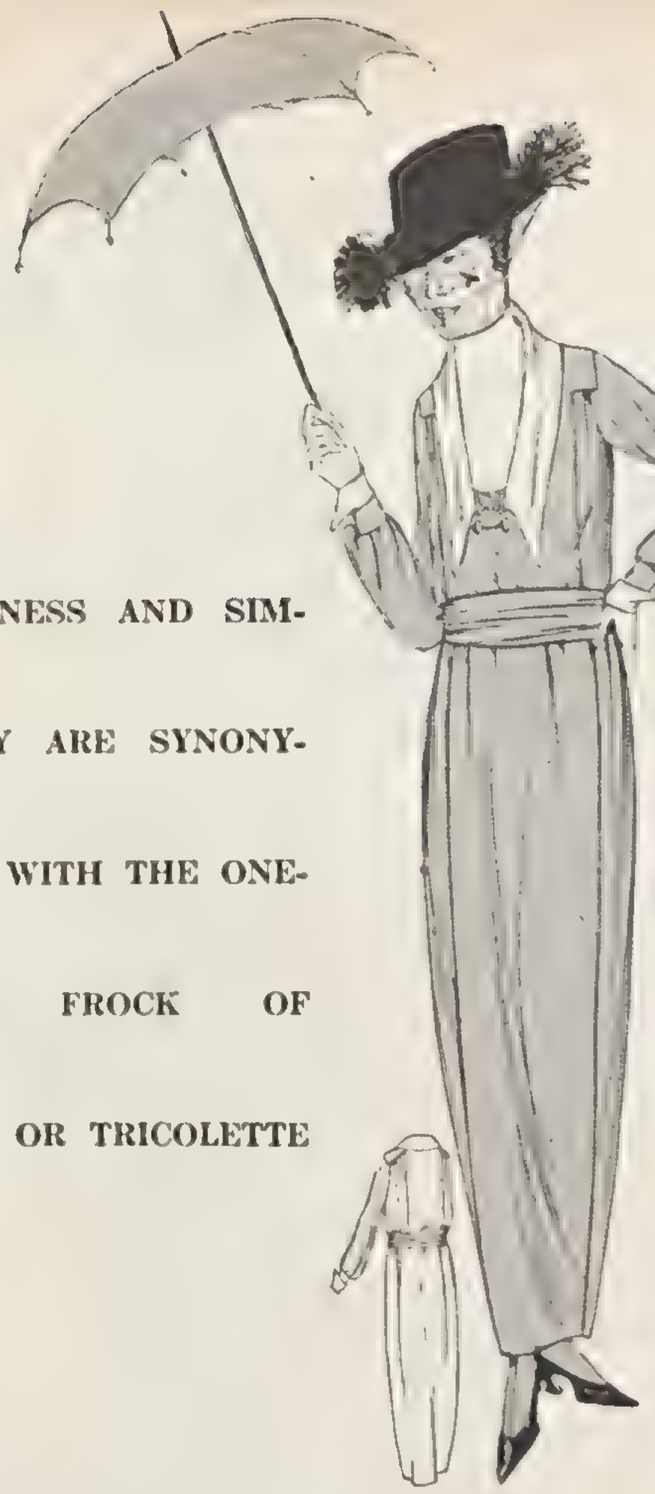
SMARTNESS AND SIMPLICITY ARE SYNONYMOUS WITH THE ONE-PIECE FROCK OF SERGE OR TRICOLETTE



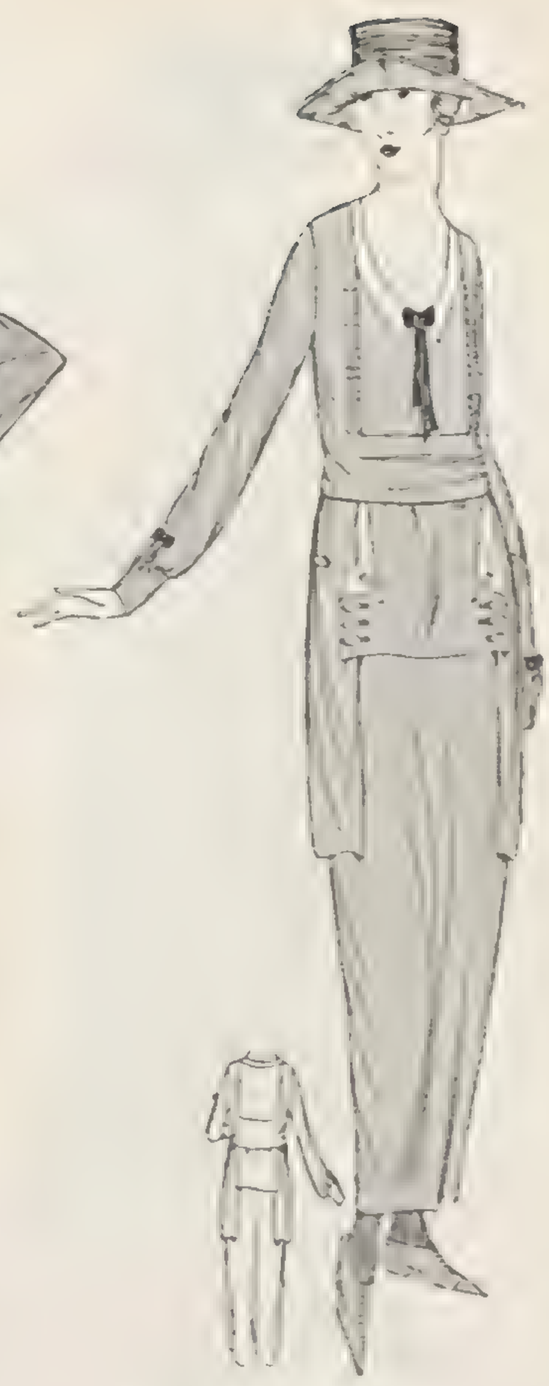
Frock No. E4686. A new and becoming way to cut a kimono waist and to combine two materials in a trim one-piece frock



Frock No. E4647. The upper section of the kimono-cut frock may be made of satin and the lower section may be made of serge



Frock No. E4609. A one-piece slip-on frock of chic design eliminates buttons and requires 3⅛ yards of material 54 inches wide



Waist No. E4603. Skirt No. E4604. The frock of serge or tricolette achieves a pocket and an apron panel in a new simple way



Waist No. E4613. Skirt No. E4614. A two-piece frock simulates a one-piece model by cutting the collar and tabs in one piece



Frock No. E4692. The upper section and the front side panel of this simple useful frock may be made of a contrasting material



Waist No. E4689. Skirt No. E4690. The clever collar of this distinctive frock terminates as a flap for the deep skirt pocket



Frock No. E4691. Contrasting material makes the side sections of this becoming buttoned-in-the-back model for spring



Waist No. E4257. Skirt No. E4258. This afternoon frock, designed especially for crêpe de Chine or Georgette crêpe, has a separate waist and skirt



(Right) Frock No. E4447. Slender panels in front and back give distinction to this one-piece dress which is made from 4⅛ yards of 54-inch material

(Left) Waist No. E4448. Skirt No. E4449. This frock produces the effect of a coat, but is a dress made from 3⅛ yards of a material 54 inches wide



Frock No. E4452. A new one-piece frock has side draperies and tunic cut in one piece. This model takes 3⅞ yards of material 54 inches wide

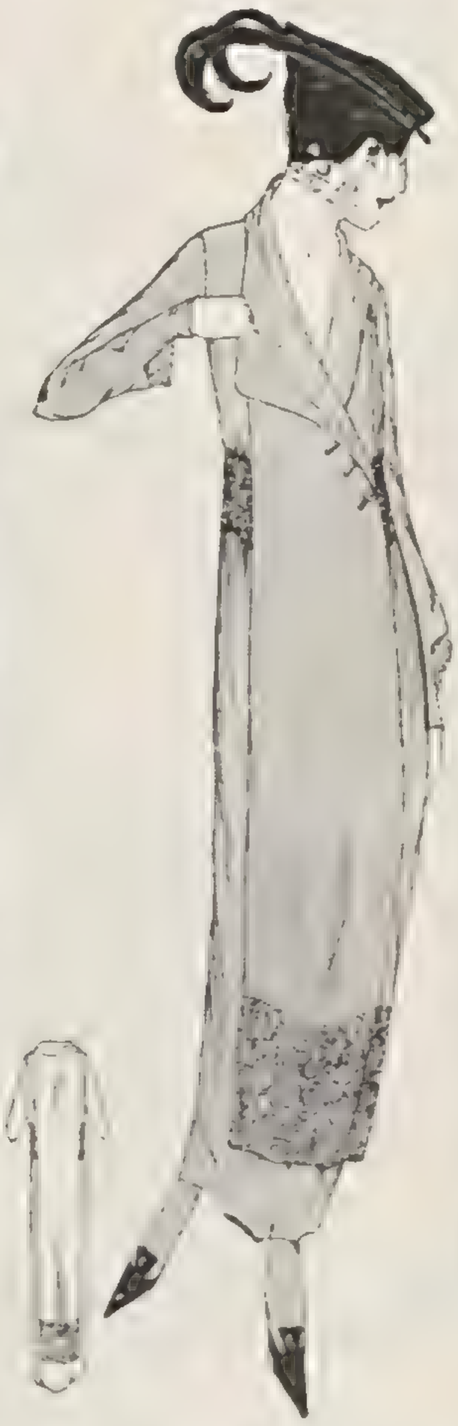
NINE 1919 WAYS OF GIVING ASSURED DISTINCTION TO THE NEW AFTERNOON DRESS



Waist No. E4267. Skirt No. E4156. This tunic blouse is made of 2⅞ yards of 40-inch material, the one-piece skirt of 1½ yards of 54-inch material



Frock No. E4426. It simplifies making and adds novelty to a one-piece frock to cut the skirt with the back of the waist from 5⅞ yards of material



Frock No. E4425. This surplice frock has long slim lines through its panels in front and back. It requires 3⅜ yards of material



Frock No. E4256. A coat frock with tailored tunic and becoming roll collar accomplishes this satisfactory result with 3¾ yards of material 54 ins. wide



Waist No. E4086. Skirt No. E4087. A practical frock may be made with the distinction shown in this model, from 2⅞ yards of material 54 ins. wide



Frock No. E4648. A one-piece frock with a waistcoat effect has a trimming of buttonholes and oval cloth-trimmed buttons



Waist No. E2498. Skirt No. E2499. This skirt measures 1¾ yards at the hem and requires 1⅝ yards of 54-inch material



Waist No. E4605. Skirt No. E4606. A becoming blouse with a fichu tops a two-piece skirt made with two large pockets



Waist No. E4626. Skirt No. E4627. A new collar and a double frill are features of this waist worn with a chic skirt

ESPECIALLY DESIGNED FOR THE NEW SPORTS SILKS

ARE THESE VERY ATTRACTIVE SHIRTWAIST FROCKS



Waist No. E4645. Skirt No. E4646. Quaintly charming is this frock with a Quaker collar and a waistcoat effect



Waist No. E4607. Skirt No. E4608. Topping this two-piece skirt with commodious pockets is a blouse with a fichu



Waist No. E4601. Skirt No. 4602. An unbroken panel line in the waist and skirt gives the effect of a slim one-piece dress



Waist No. E4091. Skirt No. E4092. This separate waist requires but 1½ yards of 32-in. material; the skirt, 2½ yds.



Coat No. E4581. This useful and attractive separate coat of satin may be made from 3⅜ yards of material 54 inches wide



Coat No. E4580. A serviceable top-coat may be of either tweed or homespun and requires 4⅜ yards of 54-inch material



Coat E4471. Graceful and becoming is this cape for afternoon or evening; it requires 3¼ yards of material 54 inches wide



Coat No. E4583. If made of satin, this practical dolman wrap is equally serviceable for afternoon wear or for motoring



Coat No. E4698. Silk, satin, or duvetyn are equally effective materials for this useful dolman wrap with wide sleeves

HERE ARE SOME BECOMING NEW VERSIONS OF THE DOLMAN WRAP, THE STRAIGHT TOP-COAT, AND THE ENVELOPING CAPE



Coat No. E4644. The collar, arm treatment, and back are all particularly becoming fashion features of this design



Cape No. E4579. This attractive version of the popular cape requires but 3⅛ yards of material 54 inches wide



Coat No. E4472. A chic design for the indispensable separate coat requires but 3¼ yards of material 54 inches wide



Coat No E4582. A serviceable top-coat for tweed or homespun may be made from 3¾ yards of 54-inch material



Frock No. E4589. This graceful draped model, designed for metal brocade or satin, requires but 5 yards of material 40 inches wide



Frock No. 4641. The under section of the frock may be of satin trimmed with metal lace; the one-sided drapery may be of net



Waist No. E4598. Skirt No. E4599. The bodice may be made from 1¾ yards of 36-inch lace, the skirt from 3⅛ yards of 36-inch satin



Waist No. E4596. Skirt No. E4597. This evening gown may be worn with or without the train; 4 yards of 40-inch satin are needed

FOR FORMAL OR INFORMAL EVENING WEAR THESE GRACEFUL NEW DESIGNS ARE SUITABLE AND CHARMING



Frock No. E4640. This frock of chiffon or tulle illustrates the new back draping and the drapery at the side front



Frock No. E4639. The bodice and soft side drapery may be of brocade or lace, the narrow skirt of chiffon or tulle



Frock No. E4470. A lace-trimmed frock of brocade and tulle requires 2½ yards of brocade and 3½ of tulle



Frock No. E4279. The waist is kimono cut; the skirt has a width of 2 yards. But 4⅛ yards of satin are required





Blouse No. E4415. This blouse with a convertible collar requires 2¾ yards of 36-inch material



Blouse No. E4477. An unusually attractive Russian blouse is especially designed for tricolette and requires but 2⅝ yards of 54-inch material







Blouse No. E4475. Only 1⅞ yards of 54-inch tricolette is needed for this blouse which may be worn either with or without the convertible collar

Blouse No. E4119. A costume blouse with the vest and front cut in one piece requires 1⅝ yards of 40-inch satin

Blouse No. E4615. Velveteen, tricolette, or tub flannel are equally effective for this Russian sports blouse

Blouse No. E4418. This two-piece slip-on blouse is a most becoming model and requires 2⅝ yards of material





Skirt No. E4631. With a walking width of 1½ yards. Skirt No. E4669. This skirt is cut in one piece and seamed at the back. Skirt No. E4633. The long tunic is included with this pattern

Skirt No. E4462. This draped skirt requires but 2¾ yards of 54-inch material. Skirt No. E4629. The skirt has a long apron panel. Skirt No. E4675. Commodious pockets trim this two-piece skirt



Blouse No. E3934. Very attractive is this slip-on Russian blouse requiring 3¼ yards of 40-inch crêpe de Chine

A VARIETY OF ATTRACTIVE VERSIONS OF THE WAISTCOAT AND RUSSIAN BLOUSE, AND NEW SKIRTS TO ACCOMPANY THEM

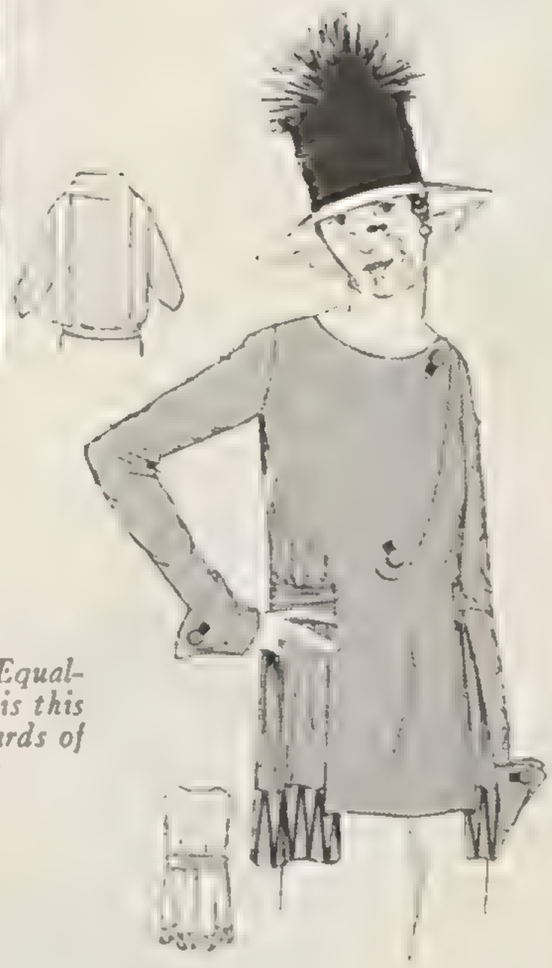
Blouse No. E4313. This kimono-cut blouse with a waistcoat effect requires 3⅜ yards of material 36 inches wide

THESE NEW BLOUSES COMBINE WITH THESE

SMART SKIRTS TO GIVE A COSTUME EFFECT



Blouse No. E4662. A double opening and a particularly becoming collar are features of this chic satin blouse



(Right) Blouse No. E4388. Equally successful in linen or satin is this slip-on blouse requiring 2⅛ yards of material 54 inches wide





Blouse No. E4663. Taffeta to match one's suit may make the front panel and waistcoat effect of this chiffon blouse

(Left) Blouse No. E4416. The front apron tunic makes a costume blouse of this model requiring 1½ yards of 54-inch material



Blouse No. E4565. This waistcoat blouse is equally charming when made of soft foulard or Georgette crêpe



Blouse No. E4504. Very effective in organdie is this slip-on kimono blouse which requires 1⅝ yards of 40-inch material



Blouse No. E4484. But 2 yards of 54-inch material will make this unusually attractive costume blouse



Skirt No. E4660. This two-piece skirt is designed for 27-inch material. Skirt No. E4661. Bordered material is especially effective for this two-piece skirt. Skirt No. E4657. The drapery may be omitted on this model



Blouse No. E4419. An effective costume blouse may be made from 2⅛ yards of 54-inch material



Skirt No. E4659. The back drapery and hip yoke give the new silhouette. Skirt No. E4606. This two-gore skirt measures 1½ yards at the lower edge. Skirt No. E4658. This model may be made of taffeta or satin



Blouse No. E4195. This waistcoat blouse may be worn with or without sleeves. Without, it requires 1⅜ yards of 54-inch material



Blouse No. E4196. Dotted Swiss is a charming fabric for this new French blouse which requires but 2¼ yards of material 40 inches wide



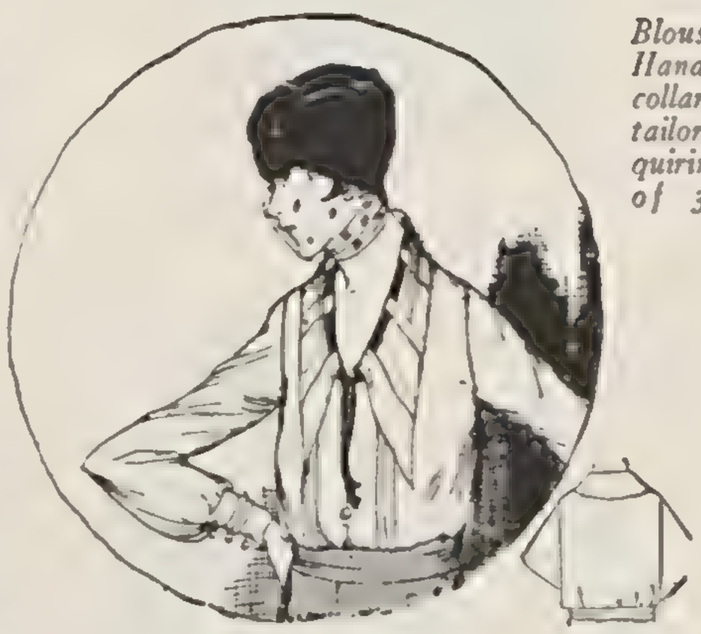
Blouse No. E4235. To simplify the making, the front and collar are in one piece. Only 2⅛ yards of 40-inch handkerchief linen are required



(Right) Blouse No. E4372. Either satin or Georgette crêpe would be excellent for this blouse requiring but 2 yards of 40-inch material



Blouse No. E3669. This well-tailored blouse with a convertible collar requires but 2¼ yards of 36-inch material



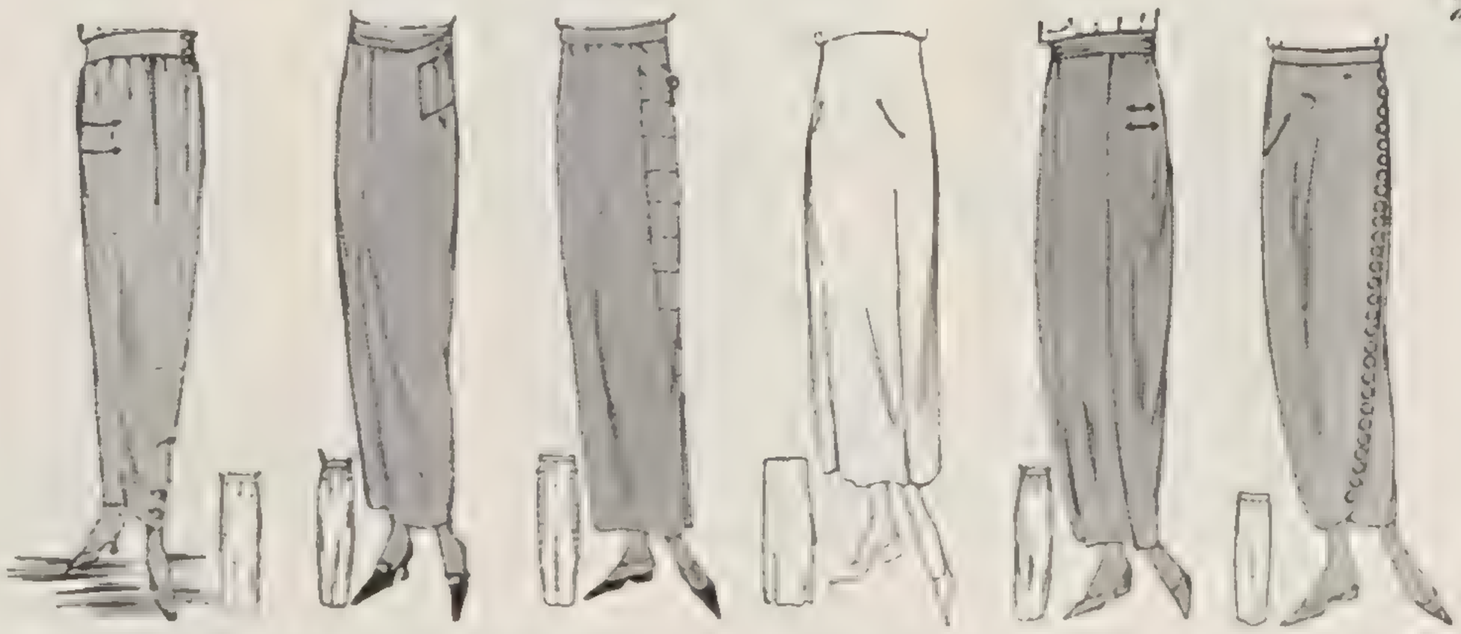
Blouse No. E3963. Hand tucks trim the collar of this well-tailored blouse requiring but 2⅝ yds. of 36-inch crêpe



Blouse No. E4474. Particularly distinctive is this waistcoat blouse which may be made from 1¾ yards of material 54 inches wide



Blouse No. E3961. The yoke and sleeves of this blouse are cut kimono fashion. The blouse requires 2¾ yards of 36-inch material



Skirt No. E4410. This one-piece skirt requires 1⅝ yards of 54-inch material. Skirt No. E4608. Set-in pockets are the distinctive features of this two-piece skirt. Skirt No. E4588. This skirt is made with tucked side panels

Skirt No. E4370. Only 2⅜ yards of 36-inch material are needed for a two-piece skirt. Skirt No. E4602. This skirt measures 1½ yards at the hem. Skirt No. E4468. A one-piece skirt is made of 2 yards of 54-inch material

BLOUSES FOR NEW SPRING MATERIALS

SKIRTS THAT FOLLOW 1919 LINES



Blouse No. E4219. A charming blouse which buttons in the back requires but 2 yards of 36-inch material



Blouse No. E4664. This simple well-cut blouse is equally smart when made of linen, satin, or crêpe de Chine



Blouse No. E4376. A slip-on blouse uses buttons only as trimming and requires 1¾ yards of material



Blouse No. E4566. This pattern includes the one-piece kimono-blouse and the separate waistcoat panel. Price, 50 cents



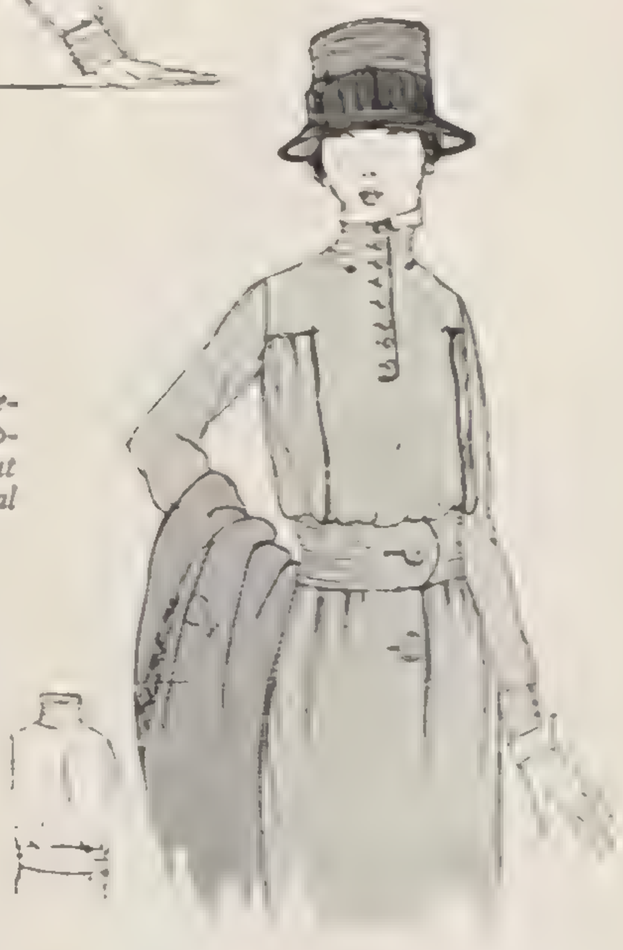
Blouse No. E4387. Very becoming is this two-piece slip-on blouse which requires but 2½ yards of 32-inch material



Blouse No. E4369. The body of this blouse with a convertible collar is cut in one piece. But 1¾ yards of 36-inch material are required



Blouse No. E4371. Hand-smocking holds the fulness of this slip-on blouse requiring 1¾ yards of 40-inch material

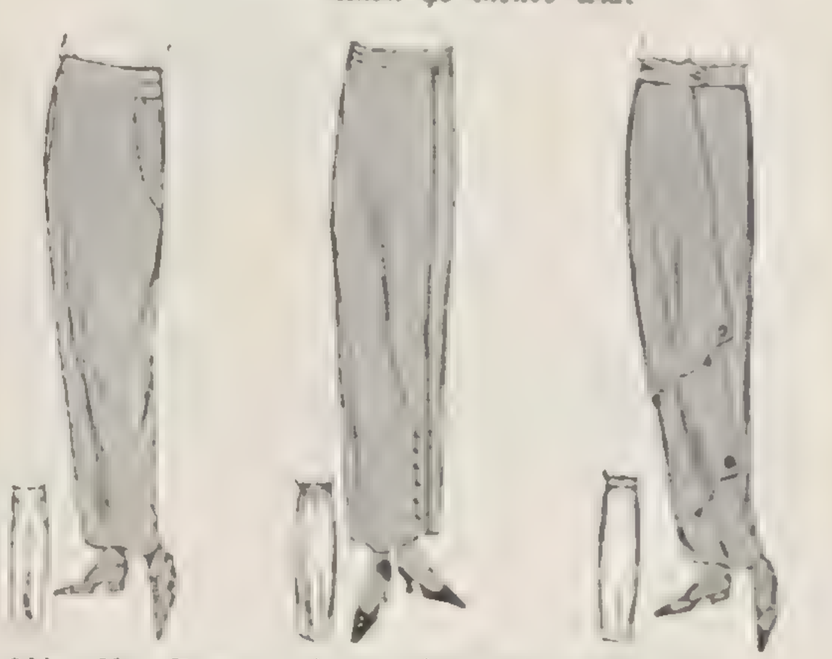


Blouse No. E4404. This tailored slip-on blouse with a high correct collar requires but 1¾ yards of satin or linen 40 inches wide

SIMPLE TAILORED BLOUSES AND COR-RECT SKIRTS TO WEAR WITH THEM



Skirt No. E4586. This one-piece skirt, 1½ yards at the hem, requires 1¼ yards of 54-inch material. Skirt No. E4595. Only 1⅜ yards of 54-inch material is needed for this two-piece skirt. Skirt No. E4445. The side drapery and belt are cut in one piece



Skirt No. E4593. A two-piece skirt with set-in pocket sections requires 1⅜ yards of 54-inch material. Skirt No. E4591. Only 1⅜ yards of 54-inch material are required for this two-piece skirt. Skirt No. E4677. The skirt has a tiered effect

LINGERIE THAT IS SIMPLE OF LINE AND CHARMING TO THE EYE

SIMPLE LINGERIE MADE WITH FEW SEAMS AND FEW PIECES



Combination No. E4536. But 2½ yards of 36-inch crêpe de Chine will make a surplice brassière and tailored open drawers



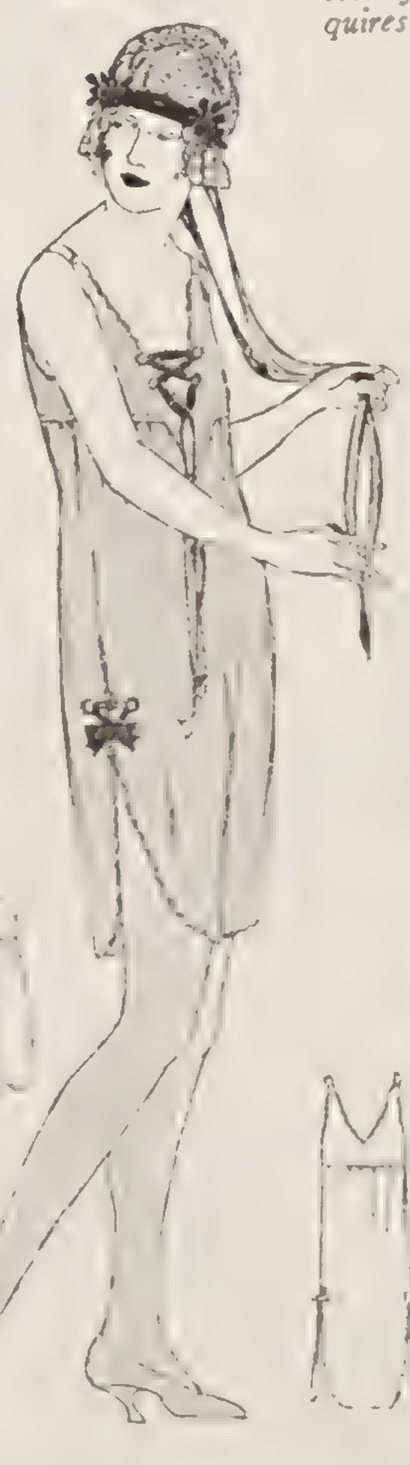
Combination No. E4441. This combination is conveniently designed to eliminate the necessity of a brassière. It requires 2 yards of 32-inch material



Combination No. E4535. French in its tailored line and correct as to its silhouette is a combination requiring 2⅞ yards of 36-inch crêpe



Combination No. E4442. An envelope combination made with a well-fitting tailored brassière and tapering line requires 2¼ yards of 36-inch material



Combination No. E4340. An envelope chemise, French and smart of line, is cut in two pieces and requires 2⅛ yards of 36-inch material



Night-gown No. E4339. Only 3½ yards of 36-inch material will make a delightful night-gown which shows an unusual cut in its quaint Empire bodice



Combination No. E2800. (Left) This dainty combination is cut in one piece with a tiny ruffle at its lower edge; 2⅛ yards of 36-inch material are required, either silk or linen

Combination No. E4439. (Right) This envelope combination may open on one side or at its lower edge and requires but 1⅞ yards of 32-inch material



Combination No. E3900. (Right) Three pieces put together on these lines result in a French combination; 2¼ yards of 36-inch material are necessary





Tea-gown No. E4533. With either 4 yards of velvet or satin 40 inches wide one may fashion a practical gown like this



Négligée No. E4009. Youthful and dainty in line is a house gown cut in three pieces and made from 5⅛ yards of crêpe



Négligée No. E4665. Comfortably kimono in cut, this négligée assumes an Eastern air through the placing of its girdle



Tea-gown No. E4025. Satin combined with Georgette crêpe forms this tea-gown. It requires 3⅜ yards of 40-in. satin



Tea-gown No. E4534. Charming results can be obtained with the simple kimono-cut tea-gown requiring 5 yards of crêpe



Négligée No. E4047. Easy to make and easy to slip into is this one-piece négligée cut kimono fashion. It requires 3 yards of 40-inch satin



Bed-jacket No. E4532. Out of 2½ yards of 40-inch crêpe de Chine cut in three pieces one can contrive a bed jacket such as this



Négligée No. E4443. A dainty befrilled morning coat that would grace any breakfast table can be made of 4 yards of 40-inch crêpe de Chine

GRACEFUL SIMPLE LINES GIVE DISTINCTION TO THESE INFORMAL TEA-GOWNS AND NÉGLIGÉES



Frock No. E4380. Attractive and easily made is a one-piece surplice frock of taffeta which requires but 4⅞ yards of 36-inch material



Frock No. E4655. The useful dress of serge is most unusual with a waistcoat and collar of linen or tub crêpe. Sizes, 16 to 20 years



Frock No. E4654. In either organdie, Georgette crêpe, or crêpe de Chine a design such as this would be an effective party frock

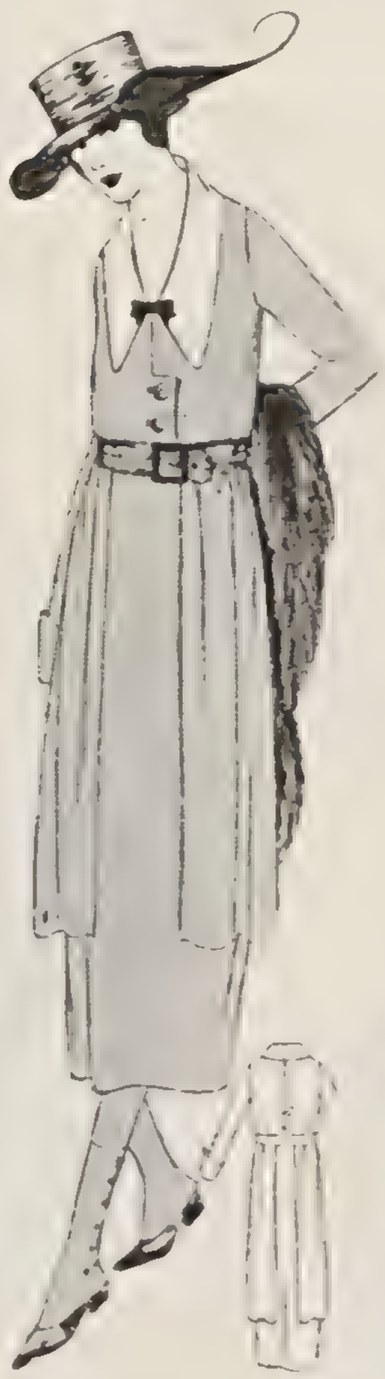


Frock No. E4653. A Russian blouse frock is attractive made of any spring fabric,—foulard, tricolette, or linen. Sizes, 16 to 20 years

SOME OF THE NEWEST WAYS TO MEET THE VARIED REQUIREMENTS OF THE YOUNG GIRL'S WARDROBE



Frock No. E4653. A very youthful one-piece frock with a pointed vest effect in front is made from 3⅜ yards of 54-inch material. Sizes, 14 to 20 years



Waist No. E4402. Skirt No. E4403. The waist and tunic are conveniently in one piece and require 2⅜ yards of 54-inch material; the skirt, 1⅛ yards. Sizes, 14 to 20 years



Frock No. E4379. The minimum number of seams and pieces combine to make a simple one-piece frock from 4 yards of material



Frock No. E4400. A taffeta party frock can prove its charm with simple lines and ruffles of pleated lace or tulle. Sizes, 14 to 20 years



Waist No. E4377. Skirt No. E4378. This slip-on blouse tops a skirt cut in but one piece and requires 1⅞ yards of 54-inch material; the skirt, 1¼ yards. Sizes, 14 to 20 years



Frock No. E4620. Happy is the child untroubled with buttons. This simple frock slips on over the head and is smocked in gay colours. Sizes, 6 to 12 years



Frock No. E4618. Serviceable in gabardine or serge and suitable for play in either linen or tub crêpe is a frock such as this simple model. Sizes, 8 to 14 years

Frock No. E4619. The collar and front of the blouse are in one with the belt. Bloomers are included with the pattern. Sizes, 6 to 12 years. Price 50 cents



Frock No. E4364. A linen frock in two pieces is made from 2⅞ yards of 40-inch material. It buttons down the back and may be had in sizes 10 to 16 years

EIGHT EFFECTIVE MEANS BY WHICH DAINTINESS AND CHARM MAY BE ACHIEVED IN THE CHILD'S SPRING WARDROBE



Frock No. E4652. A charming frock for play is an English smock worn over bloomers. Both may be had in sizes 6 to 12 years. Price, 50 cents



Frock No. E4651. This slip-on frock goes over a separate guimpe and buttons down the middle of the front. It may be had in sizes 4 to 10 years



Frock No. E4650. The commodious pockets delight any child, while the new fastening gives the frock smartness. It may be had in sizes 6 to 12 years



Frock No. E4621. Either in Chinese crêpe or rough linen this little Russian blouse frock is equally attractive. It may be had in sizes 6 to 12 years

COATS AND FROCKS THAT COMBINE COMFORT AND DISTINCTION

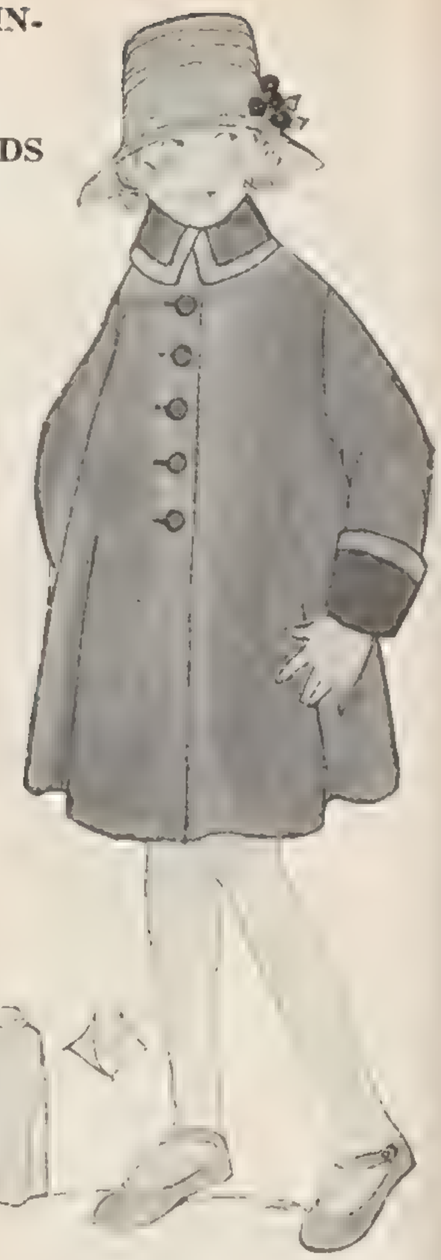
MUCH ORIGINALITY IS PUT INTO THESE DIMINUTIVE FOLDS



Frock No. E4362. (Above) Though requiring but 2⅛ yards of 54-inch material, this frock yet manages to achieve distinction. Sizes, 8 to 14 years



Rompers No. E4356. These rompers may either open down the back or at the sides and need but 1⅜ yards of 36-inch chambray. Sizes, 1 to 2 years



Coat No. E4129. (Above) A coat that is practical but chic in its simple lines is made of 1¾ yards of material 54 inches wide. Sizes, 2 to 8 years



Frock No. E4345. (Right) Smart and simple and cut in one piece is a new frock made of 1¾ yards of material which is 54 inches in width. Sizes, 2 to 8 years



Coat No. E4382. (Left) A little girl in a wrap like this is simply but perfectly coated. Material needed, 1⅜ yards of 54-inch material. Sizes, 4 to 14 years



Frock No. E4346. This unusual over waist may grace any number of frocks. The whole dress takes but 1⅝ yards of 54-inch material. Sizes, 2 to 8 years



Boy's Suit No. E4353. A quaint little suit for a very small boy includes both shirt and trousers in the pattern. Sizes, 2 to 6 years. Price, 50 cents



Smock No. E4352. This smock slips over the head and shows the small trousers. It needs 1⅛ yards of material which is 54 ins. wide. Sizes, 2 to 6 years



Frock No. E4347. Pockets and side pieces are cut in one with this frock and the whole requires 3 yards of material 54 inches wide. Sizes, 10 to 16 years



The Sunshine Express

Runs on a three-minute schedule

Yes at three minutes notice on the coldest, wintriest day you can have the atmosphere of summer-time—the flavor and savor of choice fresh summer vegetables—brought right to your home table in

Campbell's Vegetable Soup

Just consider this combination — an invigorating stock which we make from selected beef, blended with diced white potatoes, Canadian rutabagas, and tender chantenay carrots. Also choice tomatoes, baby lima beans, small peas, Country Gentleman corn, Dutch cabbage, fragrant celery and parsley, juicy green okra. We add barley, rice, alphabet macaroni and an agreeable hint of leek, onion and sweet red peppers. Could you imagine a soup more wholesome and tempting?

You receive it ready-cooked and complete. Every can gives you two cans of nourishing soup. No cooking-cost, no waste, no delay. Simply add hot water, bring to a boil and serve. Order it from your grocer by the dozen or the case and *always serve it steaming hot.*

21 KINDS 12c a Can

"O I am conductor and engineer,
The brakeman and fireman, too!
I bring this summery Campbell cheer
In summary style to you."

Campbells' Soups

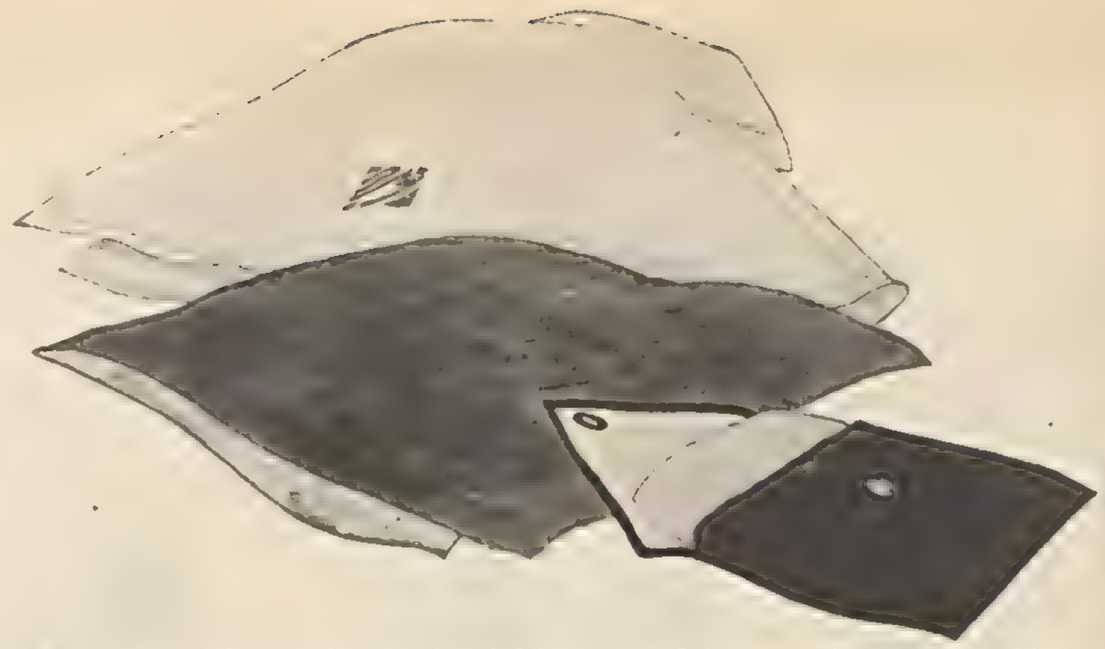
LOOK FOR THE RED-AND-WHITE LABEL



BERGDORF GOODMAN
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between 49th and 50th Sts.
NEW YORK

Paris Models
Original Creations
Embodying the elegant simplicity typical of Bergdorf-Goodman Clothes, refreshingly new and individual in treatment

SUITS ~ COATS ~ CAPES
TAILORED STREET FROCKS
DAY AND EVENING GOWNS
TRAVEL AND SPORTS COSTUMES



The motor robe at the top is of Vicuna wool in several colour combinations with a leather monogram of three letters; $38. The robe below is of liberty silk plush, black on one side and pearl grey on the other. This light warm robe gives much the appearance of fine caracul; $75. A silk-covered down pillow is shown at the right. It fits into a coloured morocco case lined with silk; 14½ by 11 inches; $16.50.

MOTOR NOTES

THERE is every indication that during the next few months there will be more demand for automobiles in this country than the supply can meet. Mr. Hugh Chalmers. Chairman of the War Service Committee of the National Automobile Chamber of Commerce, has just prepared, for a digest of the situation in a paper devoted to automobile interests, statistics which show a shortage, based on normal pre-war production of motor cars, of some seven hundred thousand cars. Mr. Chalmers states that the average rate of increase under normal conditions was forty per cent. in the number of cars annually produced. In 1915 and 1916 there were abnormally large increases, amounting in the latter year to eighty per cent., but in 1917 the increase dropped to seventeen per cent., and to a much lower point during the closing year of hostilities. In the face of these figures it behooves the motoring public, if they desire to purchase new cars this spring, to make their selections and reservations early.

A NEW COLLAPSIBLE BROUGHAM

One of the most attractive town car types is the collapsible brougham. There is a certain air of smartness about this body, when it is of well-balanced design, that is unique. The collapsible feature is of importance, especially if this type of car is to be used during the spring season. Naturally, all collapsible broughams collapse, but some perform this necessary function far better than others. A very interesting type is one produced by Healey and Company, the coach builders, which has a number of exclusive features of value. The most important of these, perhaps, is the absence of any front pillar at the edge of the doors. Such a pillar is usually found in bodies of this type, and it adds considerably to the cumbersome nature of the superstructure. However, for the sake of rigidity and as a means of bringing the top and front sections together, it has always been found necessary until it was eliminated by the design of body under discussion. In the Healey bodies it is absent altogether. The special design of the metal window frames make it possible to bring the top and front into a condition of perfect fit when closed. When the body is thrown open and the door window lowered, there is nothing to fold away save the side pillars of the front glass. The whole design is one of excellent balance and conservatism. Special metals are used in the construction of this brougham body, and the result is a remarkable degree of rigidity and entire freedom from rattles and other body noises.

It is not the custom of the optimist to start for a spin in his motor car with an anticipation of trouble. Nevertheless, even the automobiles of 1919, with their high degree of perfection in mechanism and design, are subject to some of the ills to which any bit of machinery falls heir. Preparedness, therefore, is a good motto, and any trip is more enjoyable if one is ready for untoward events. Two useful things to have in the tool kit, with this end in view, are a strong tow-line with easy attachments (so that if one does have to undergo the ignominy of being pulled, there is no question of snapping ropes) and a reliable lock which will defy for some time the efforts of the motor car thief. A good tow-line made of wire rope with special snaffle hooks can be had for $4.95. A locking device, also made of wire rope and fitted with a stout lock, is priced at $2.25. Incidentally, although one may never need to be towed oneself, the tow-line may be found very useful in helping a fellow motorist out of trouble.

In winter, the hands may be protected by gloves or heating devices, some of which have been described in these columns before. The feet, which are equally vulnerable, can be kept very snug by sheep-skin motor moccasins. These have woolly linings, are ten inches high, are intended to wear over the shoe, and afford practically complete protection from cold in conditions far more strenuous than normal. The price of these moccasins, in women's sizes, is $4.

THE SIGNAL TO THE CAR BEHIND

Several interesting rear signal devices have been touched upon in previous issues in these columns. A practical device of this kind is exceedingly useful, especially with the growing popularity of closed cars, which makes it difficult to indicate one's intentions to drivers coming up from the rear. A new signal of this kind has recently been put on the market by the Auto Indicator Company. This signal is a mechanically and automatically controlled revolving device which indicates to any car behind the driver's intention to turn to the right or left, to stop, or to go ahead. The indicator is neatly designed and takes the place of the ordinary tail light. One of its features will be especially appreciated by those who drive in crowded traffic. Most signals of this character indicate the intention of turning and stopping, but this one also shows the word "go" when one intends to proceed. This gives the driver following a chance to make the necessary gear shifts and be ready to accelerate immediately. It should help in speeding up the movement of dense traffic of the kind with which New York is so familiar, to the detriment of its temper.



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At Stein and Blaine's, and there only, are to be found the gowns, wraps and hats created by Miss E. M. A. Steinmetz. Faithful in every line to the original designs, they are as lovely and perfectly fitting as the finest of fabrics and the most expert workmanship can make them.

We present to our customers and are ready to take orders on U. S. Government Alaska Sealskins.

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Our productions for young ladies from 14 to 19 years make complete provision for their requirements in coats, suits, dresses, hats, and footwear for street, dress, riding and sportwear.

Simplicity in design, exceptionally fine tailoring, and the use of exclusive imported fabrics give distinction and charm to De Pinna creations.

FOUNDED 1840 LONDON

DE PINNA

5th Avenue at 50th Street

NEW YORK



This ten-piece dressing-table set will prove to the most casual eye that nothing is lovelier than silver; $124.50 complete

ON HER DRESSING-TABLE

WHEN charming Paris is herself, this is the season in which the streets are made gay with lovely blossoms, notwithstanding misty skies and a general atmosphere of greyness. These flowers are not to be found alone at the quaint flower market behind the Madeleine, but also at one's very corner where there is sure to be an old woman with her basket laden with violets, roses, mimosa, and even orange blossoms, sending forth a fragrance that is always a part of the memory one takes away from Paris. It seems appropriate and lovely that to-day the widows of soldiers are banded together in the task of gathering these blossoms and extracting a perfume that is a veritable French bouquet, reminiscent of all that is gay and happy. This delicious fragrance, that is considered new and chic, is imported by but one house and comes over in an attractive little flacon which may be bought for $3.50.

A POWDER TO HARMONIZE

As the fastidious woman knows that the purest powders are made from the crushed petals of flowers, it seems only logical that a delicious powder is made by this same group of women and perfumed to harmonize with the extract. This harmony of odour is a point about which the chic Parisienne is most particular, and to her it seems better to go unscented than to represent a veritable pot pourri. This powder in its various tints costs $1.50 a box.

The French chemist brings his cunning to this country in a cream that heals, softens, and whitens the skin. Two of the ingredients are well-known foundations for some of the best creams ever made. These useful ingredients are lemon and honey, and they are both used in a cream which may be bought for $1 and for $1.85 a jar. The same laboratory makes a powder that, when moistened and spread upon the face at night, acts as an astringent and gentle eradicator of wrinkles. When followed by some of the cream mentioned above, it is an excellent foundation for the finishing touch of powder. This new preparation costs $5 a box.

Another detail to complete the toilet comes from the same source and is in the form of an unusually effective lip stick in a dark or medium shade that blends with the normal skin. It has a lasting quality that makes it possible to face the problems of an entire day without fear that this becoming touch of colour will disappear at the wrong moment. It is most disconcerting when this occurs at a tête-à-tête luncheon or an equally important *diner à deux*, but in this case one may eat, drink, and be merry with the assurance that the lip stick has effected a permanent result. This article may be bought for $1.

For the woman with a dry skin, who needs a hand lotion that softens, but at the same time is not greasy, there is a preparation that should be used after washing to prevent roughness and premature wrinkles, which so soon age the hand. This lotion may be bought inexpensively for 50 cents a bottle.

Apropos of signs of premature age, it is important to be most careful to keep the hollows around the eyes, ears, and mouth filled. Once they have made their mark it is very hard to repair the damage. For this purpose one specialist has a preparation that is quite extraordinary in toning and keeping the muscles in these parts of the face taut and smooth. The preparation is in the form of an oil and should be applied to the parts that require it, regardless of any cream used on the rest of the face. This oil may be bought for $2.50 for a two-ounce bottle.

One of the war habits that the wise woman has retained is that of economizing on luggage in traveling by doing away with a case that necessitates porters and maids. Now the handsome and necessarily heavier toilet accessories are left at home and equally effective sets in a shell finish, that is comparatively light in weight and requires no polishing, are placed in the dressing bag. Not for one minute, however, must one believe that the dressing-table is neglected or that the silver accessories have been banished for good. A lovely set is shown at the top of this page, consisting of ten pieces, valued as follows: the brush is $16; comb, $5.50; mirror, $27; bottles, $16.50; clothes brush, $11.50; nail-file, $3.50; button-hook, $3.50; hat brush, $6; powder box, $21; hairpin tray, $14. The total cost of the set is $124.50.

TRAVELING BAG SETS

A particularly effective set for the traveling bag has the rich grain of tortoise-shell in the handsome large shapes of the moment, consisting of brush, comb, mirror, clothes brush, large powder box, box for absorbent cotton, shoe horn, buffer, nail-file, and button-hook, and may be bought for $25. To enhance the value of such a set, the marking should be done in gold leaf. Sets in the amber finish, also marked in gold, or in French ivory with cut-out monograms against a black ground are also popular for the traveling bag.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

Miss Violet Heming, starring in "Three Faces East" (New York's favorite mystery play), says, "Corticelli Taffeta has unusual softness, strength and beauty. I find no other taffetas half as satisfactory for evening or street wear."



FREE BOOKLET

Write for the interesting booklet showing the fascinating models that have been developed in Corticelli Dress Silks.

Corticelli Yarn Book No. 8

Fascinating new models in women's sweaters, slip-ons, etc. Adorable knitted and crocheted things for the children and babies. Every model illustrated—explicit directions—Price 15c, by mail 18c.

No Canadian or foreign orders accepted

How lovely Violet Heming chose her gown

THE delightful simplicity of this girlish model created for Miss Heming by Henri Bendel threw all the emphasis on the material. Inevitably because of its soft beauty and lustre, Corticelli taffeta was chosen. The soft, pliant fabric draped so easily and the graceful folds were exactly those the lovely young star desired.

For the day-time taffeta so modish this spring the heavy "Service" quality of Corticelli is ideal. The quiet richness and lovely colorings of the Corticelli poplins make them also, most desirable for the spring street frock.

Ask to see them as well as the taffetas at your store. If your store cannot show you a wide variety of the newest Corticelli dress silks, please write us. Address Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass.

CORTICELLI DRESS SILKS

Also makers of Corticelli Yarns, Cottons and Silk Thread

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ORIGINAL

FASHIONS

FOR

SPRING

AND

SUMMER

15 EAST 52ND STREET
NEW YORK

214 BELLEVUE AVENUE
NEWPORT

FOR THE HOSTESS

NOW that the food restrictions have been removed and we may indulge in such luxuries as wheat, flour, and sugar to our hearts' content, we may turn our minds again to the delicious confection in which the American public takes such delight, the layer cake. As light and fleecy as feather down, held together with rich cream filling, covered with smooth sugary icing—the very thought of it brings to mind those joyous and important occasions of our youth, our birthdays, when a layer cake, crusted with white icing and decorated with coloured candles, held the place of honour at the celebration of the great event.

CHOCOLATE CAKE

Chocolate cake will always hold the place of special esteem in the minds of those who have a fondness for sweets. One that has a touch of ingenious novelty is made by adding to half a cup of butter beaten to a cream with a cupful of sugar, the yokes of six eggs beaten till creamy, a tablespoonful of lemon juice, a teaspoonful of brandy, and two cupfuls of flour sifted with two and a half teaspoonfuls of baking-powder and a quarter of a teaspoonful of mace. When these ingredients are stirred in, two tablespoonfuls of grated chocolate melted over hot water with a tablespoonful of sugar and half a cupful of milk are added, and the whole is beaten hard and baked quickly in a hot oven. A rich filling is made by melting four bars of chocolate over hot water and stirring in a cupful of hot cream, a tablespoonful of melted butter, two cupfuls of confectioner's sugar, and the beaten yokes of two eggs. This mixture is beaten till smooth and flavoured with vanilla.

EGYPT CAKE

For this chocolate cake half cupful of grated unsweetened chocolate is melted with a quarter cupful of sugar and two tablespoonfuls of milk. To this is added one-third of a cupful of butter creamed with a cupful of sugar, two eggs (one at a time), a half a teaspoonful of vanilla, and a quarter of a cupful of milk. Last of all a cupful of flour with a teaspoonful of baking-powder is sifted in, and the batter is poured quickly into two layer pans and baked. Between the layers is spread a filling made by boiling together two cupfuls of granulated sugar and ten tablespoonfuls of milk until the mixture reaches the soft ball stage. It is then removed from the fire, flavoured with vanilla, and beaten until white, soft, and creamy. This is spread over the top and side of the cake while still warm, after which the cake is coated immediately with melted unsweetened chocolate. This is done with a pastry brush.

FLORENTINE LAYER CAKE

To make Florentine layer cake, two cupfuls of sugar are creamed with a half a cupful of butter, and to the mixture are added two and a half cupfuls of flour sifted with two heaping teaspoonfuls of baking-powder, a quarter of a teaspoonful of salt, and a cupful of milk. After beating hard for three minutes, the stiffly whipped whites of five eggs are folded in and a teaspoonful of lemon extract is used for flavouring. Between the layers there is a filling of chocolate and cocoanut. Two tablespoonfuls of grated chocolate, two of cornstarch, one cupful of sugar, one cupful of milk, and the yokes of two eggs are cooked in a double boiler until thick. The mixture is then removed from the fire, and a teaspoonful of butter, the juice and grated rind of a lemon, and a cupful of grated cocoanut are added as flavouring.

SPANISH PLUM CAKE

Spanish plum cake is a very rich plum roll served with chocolate sauce. Seven eggs are used, the yokes being creamed with a pint of granulated sugar, and the beaten whites with the juice of a lemon and a little of the grated rind. To the creamed yokes a pint of flour sifted with a teaspoonful of baking-powder and a quarter of a teaspoonful of salt is added, and after this the whites are poured in. The mixture is baked in a long pan and turned out on a clean towel, trimmed around the edges, and spread thick with damson preserves. It is rolled quickly and wrapped in a cloth wrung dry out of tepid water. The roll is served with a chocolate sauce made by stirring half a cake of chocolate, two cupfuls of brown sugar, a heaping tablespoonful of butter, and a cupful of cream over a fire until thick. This sauce is then cooled and flavoured with a teaspoonful of vanilla.

DOLLY MADISON CAKE

Worthy of the famous little lady of the White House is this delicate white layer cake with its creamy nut filling. To make it, three eggs are broken and the whites and yolks separated. Three cupfuls of sifted flour mixed with a half a teaspoonful of soda are mixed with two-thirds of a cupful of butter, creamed with two cupfuls of sugar, and added to the yolks of the three eggs beaten till creamy and flavored with a grating of nutmeg. The mixture is beaten hard and the whites of the eggs, into which has been beaten a teaspoonful of cream of tartar, are folded in. When cooked the layers are cemented together with a filling made by a cupful of granulated sugar melted over a slow fire and, when dissolved, thinned with half a cupful of boiling water. This is stirred and boiled to a thick syrup and then removed from the fire and beaten till thick and creamy with confectioner's sugar. A cupful of nuts is then added.

COFFEE CREAM CAKE

A coffee-flavoured layer cake that is sure to prove attractive is coffee cream cake. The yolks of two eggs, half a cupful of molasses, and half a cupful of strong black coffee are added to half a pound of butter beaten to a cream with a cup of brown sugar. Next half a teaspoonful of cloves, half a teaspoonful of cinnamon, and half a teaspoonful of salt are added, and this mixture beaten till light and creamy. Two and a half cupfuls of flour mixed with a teaspoonful of soda dissolved in half a cup of sour milk are then stirred in, and just before pouring into layer pans, the beaten whites of two eggs are folded in. The layers are held together with a toothsome filling of coffee and raisins mixed into a creamy substance in the following way. Two beaten eggs are mixed with a cupful of granulated sugar, three tablespoonfuls of flour, a quarter of a teaspoonful of salt, a cupful of milk, half a cup of strong coffee, and two squares of melted chocolate. This mixture is cooked in a double boiler for ten minutes. It is then removed from the stove and beaten with half a cupful of butter creamed with one and a quarter cupfuls of confectioner's sugar. When cool it is flavoured with vanilla and a cupful of chopped raisins that have been softened in hot water. This makes a very delicious filling.

(*Continued on page 96*)

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FOR THE HOSTESS

(*Continued from page 94*)

MOCHA CAKE

This cake has always been a favourite with those who love rich creamy confections. To make it a cupful of sugar is added to the beaten yolks of three eggs and a cupful of flour sifted four times with a quarter of a teaspoonful of salt. Next a teaspoonful of baking-powder is stirred in together with the beaten whites of three eggs and three tablespoonfuls of strong coffee. The mixture is baked quickly in a hot oven, and when cool a cream filling is spread between the layers. For this filling a cupful of granulated sugar, two beaten eggs, a quarter of a cup of flour, a quarter of a teaspoonful of salt, a cupful of hot cream, and half a cupful of strong coffee are cooked for ten minutes in a double boiler and when cool flavoured with a teaspoonful of vanilla and mixed with half a cupful of butter creamed with a cupful of confectioner's sugar.

WASHINGTON MOCHA CAKE

An icing as well as a filling flavoured with coffee is used for this delightful cake made from half a cup of cornstarch added to one and a quarter cupfuls of flour and then mixed with half a teaspoonful of cream of tartar, a quarter of a teaspoonful of soda, and a pinch of salt. The mixture is sifted four times before it is beaten in with half a cupful of butter that has been creamed with a cupful of sugar and half a cupful of milk. Three beaten egg whites are added at the last. This cake is baked in two layers, and between these layers the creamy filling is spread. This filling is made from half a cupful of strong freshly made black coffee filled to the top with cream and poured into a double boiler with a mixture made of two tablespoonfuls of flour dissolved in cold milk, a cupful of sugar, one whole egg, and three yolks. It is cooked till thick and smooth and removed from the fire. While still warm (not hot) two tablespoonfuls of butter are beaten in, and the mixture is spread between the layers. The top of the cake is then iced with an icing made by beating together the beaten white of an egg with a cupful of confectioner's sugar and moistening with three tablespoonfuls of black coffee for flavouring.

OTHELLO CAKE

For this fluffy confection the yolks of four eggs are beaten together for ten minutes with two cupfuls of sugar and a cup of sweet cream. Two and a half cupfuls of flour sifted with a teaspoonful of soda and a pinch of salt are added, and last of all the whites beaten with two teaspoonfuls of cream of tartar and a grating of nutmeg are poured in. The mixture is baked in a quick hot oven, and between the layers is spread a soft coffee-flavoured filling. To make it a cupful of strong black coffee, half a pint of cream, and a cupful of sugar are brought to a boil and thickened with two tablespoonfuls of flour blended with a tablespoonful of butter. This is then poured over two beaten eggs and stirred over boiling water till it begins to thicken a little. It is then removed, and two squares of melted chocolate, a pinch of salt, and a teaspoonful of vanilla are added.

COCOA CAKE

Nothing could be more tempting than this cocoa-flavoured cake with its creamy nut filling. The beaten yolks of two eggs are added to half a cupful of creamed butter and a cupful of white sugar. Into this is stirred alternately half a cup of milk and one and a half cupfuls of flour mixed with a teaspoonful of baking-powder and two teaspoonfuls of cocoa. Last of all the beaten whites of two eggs and a teaspoonful of lemon extract are added. When baked the layers are held together with a cream filling of heavy whipped cream mixed with the beaten yolks of an egg to which has been added three tablespoonfuls of powdered sugar, a cupful of nut meats chopped fine, and the beaten white of an egg over which has been poured a cupful of sugar boiled with a third of a cupful of water until it threaded from the spoon.

CAKES FOR CHILDREN'S PARTIES

Throughout many of the European countries, Christmas and Easter cakes for children and the most wonderful gingerbread and honey cakes have been specialties. We might do well in this country to adopt some of these well-tested recipes. Children in England celebrate Guy Fawkes' Day by assuming all sorts of grotesque costumes and fancy dress, and in all households, Parkin cakes, dedicated to Guy Fawkes' Day, are eaten. To make them, mix one and one-half pounds of flour, three-quarters of a pound of butter, one and one-half pounds of fine oatmeal, two pounds of brown sugar, two ounces of powdered ginger, one pint of molasses, three teaspoonfuls of bicarbonate of soda, and a teaspoonful of vanilla or lemon extract. Let this stand for one hour, then roll into thin cakes, and bake in a slow oven for at least one hour. Half this recipe is sufficient for the average family. Brandy snaps are favourite cakes with English schoolchildren and are so crisp and delicious that they deserve to be better known in America. To make them, mix one-half of a pound of butter with one-half of a pound of brown sugar and add one pint of molasses. Beat in one half of a pound of sifted flour, then drop in spoonfuls on a buttered tin, and bake in a hot oven until crisp and curly around the edges. The honey cakes for which Basle, Switzerland, has been noted for more than a century are also favourites with children. Melt two ounces of butter and add one-half of a pound of strained honey, stirring well. Take this from the fire and cool. Add the grated rind of one lemon, two ounces of chopped sweet almonds, a little nutmeg, and one-half of an ounce of bicarbonate of soda, dissolved in a little cold water. Half a pound of flour, or sufficient to make the mixture of a consistency to be rolled out, should then be added. Mix these well and place the mixture in the ice-box for twelve hours or over night. Roll out one half an inch thick, cut in squares, and decorate with chopped citron and nuts. These cakes should be baked in a hot oven for twenty-five minutes. This recipe makes a dozen cakes of generous size. French children like the almond cakes of Pithiviers, which are made in this fashion: eight ounces of

(*Continued on page 100*)

The Traditions of our Forefathers at the Hampton Shops

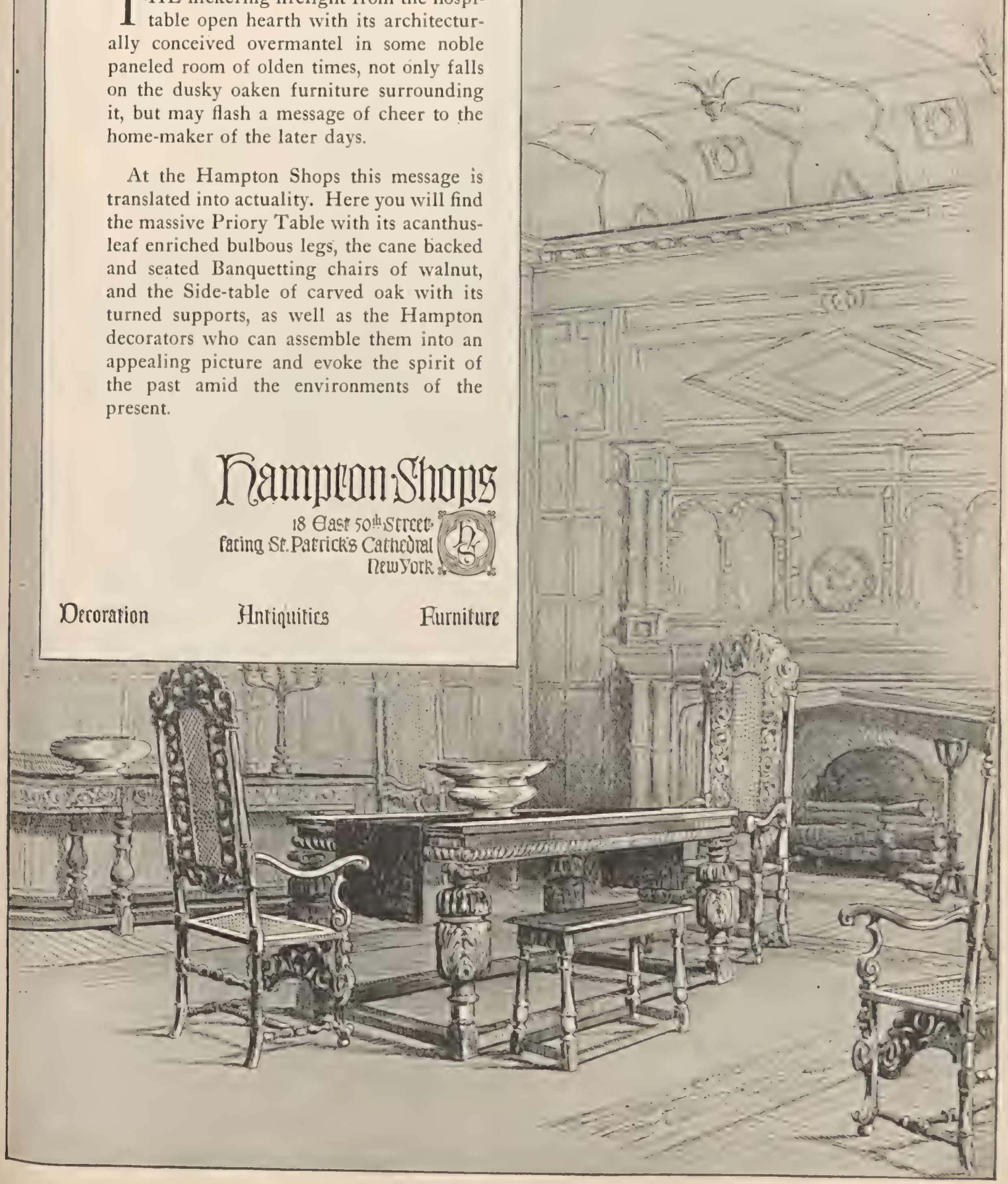
THE flickering firelight from the hospitable open hearth with its architecturally conceived overmantel in some noble paneled room of olden times, not only falls on the dusky oaken furniture surrounding it, but may flash a message of cheer to the home-maker of the later days.

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ANSWERS TO CORRESPONDENTS

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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Mrs. H. E. L.—Authorities differ in regard to the jewellery that should be worn in the early days of mourning. Do you consider that pearls and enamel pins are suitable?

Ans.—Pearls are quite correct for mourning wear. Black enamel and jet may also be worn, though much jewellery of any kind is not in good taste when one is in mourning.

Miss E. H. G.—What would be considered an appropriate trousseau for a girl whose fiancé is on the teaching staff of a large university?

Ans.—A simple but correct trousseau for a college professor's wife should include first of all a smart tailored suit and a small hat for traveling and street wear. With this there should be a variety of plain and dotted mesh veils. Very few scrolls are seen this spring on smart face veils. Walking shoes in dark brown or black, with gaiters, are correct for morning wear, and for afternoon one may wear black patent leather Oxfords or pumps, with or without gaiters. Lingerie blouses are very much in vogue and also charming ones of chiffon and Georgette crêpe in the new French models, which are quite long. One of these, harmonizing with one's suit, will furnish a complete afternoon costume for informal wear. An afternoon gown that may also be used as a dinner gown is invaluable. With this, one should have a more formal type of hat. It will probably be necessary to have two evening gowns, one for dancing and one of the more formal kind. Slippers of black satin, metal cloth, flesh coloured satin, or satin to match the gowns should accompany them. Gowns of English prints, made up with organdie, are charming for warm weather. A hat and parasol to match and pumps of canvas or buckskin complete an attractive costume. An evening wrap, preferably black, is a necessity if one goes out in the evening, and a warm top-coat that may be used for winter and early spring and for motoring is essential. Lingerie should be of the simplest cut and of good material. The best fabrics are nainsook, ninon, or crêpe de chine. Six nightgowns and six sets of underwear are absolutely necessary. The more decorative sort of lingerie is usually given to a bride, so that it is best to buy only what is practical, though very dainty.

Mrs. W. L. L.—What black material is smart for early spring wear and would also look well tucked and beaded?

Ans.—Black silk jersey, tricolette, or satin would look best embroidered in beads, but for the more practical gown of cloth it is better to leave off the bead trimming and have the dress made of gabardine or tricotine, which are the smartest materials for spring.

Mrs. E. H. T.—Would it be advisable to have a light tan coat, which is slightly soiled from wear last season, dyed and cut to three-quarter's length?

Ans.—Tan is an excellent colour for spring wear and, if it is becoming, we would not advise you to have the coat dyed. At present, dyes are very unreliable and the dyers will not guarantee them. However, the coat would probably take dark brown successfully, and this is always a serviceable colour. Sage green is another good colour for this purpose. If the coat is to be used for street wear, we would advise having it cut to three-quarter's length. While many new motor coats will be full length, the models for general wear are shorter in most instances.

Mrs. E. R. M.—Will you please suggest a simple but smart outfit for a summer spent chiefly in motoring?

Ans.—For a summer spent in motoring, one needs, first of all, a practical suit. One of the new silk jersey materials would be very good for this purpose, or wool jersey, if that does not seem too warm. For the day-time wear, separate skirts of sports silk and thin wash blouses will prove most satisfactory. Light coloured sweaters are very convenient to wear with these clothes, and a medium size Panama hat or sports hat of a similar type, worn with or without a veil, will complete the costume. For footwear, we would suggest sports shoes of white buckskin or canvas and tan pumps or Oxfords. At least one frock of one of the charming new English prints would be very practical. A gown of this kind is appropriate for almost any informal occasion. If one motors a great deal, more than one motor coat is necessary. The new ones are in taffeta lined with soft silk or, if one desires more warmth, in soft wool velours. These materials shed the dust and are both smart and practical. For a water-proof coat, a reversible model of leather faced with cravanette is particularly good. While a coat of this type is rather expensive, it is serviceable for all kinds of weather and will last long enough to prove an excellent investment.

Miss M. C.—What kind of wardrobe would be needed by a girl of twenty-two for a trip to Hawaii during the month of February?

Ans.—For a stay in Hawaii, one needs sports clothes consisting of separate skirts and blouses in thin light materials. With these one may wear wide-brimmed hats, trimmed with light coloured ribbons. White shoes of canvas or buckskin and white hose in silk or lisle are the preferred style in foot wear. Frocks for day-time wear should be made of gingham, voile, dimity, English prints, or organdie. The more one has of these, the better, but if one is to

(*Continued on page 100*)

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CHILDREN'S PARTIES

(*Continued from page 96*)

sweet almonds are blanched and pounded with one ounce of bitter almonds. Six tablespoonfuls of dry flour and the grated rind of one lemon are then beaten in. One half of a pound of butter, creamed, is added, and the whole stirred together lightly. Pour into small buttered tins, and allow them to rise for half an hour before baking, under a cover of buttered paper. The famous Nuremburg gingerbread is attractive for children's parties. Four eggs are beaten and one-half of a grated nutmeg, six pounded cloves, two ounces of candied orange peel chopped fine, and eight ounces of sugar are added and mixed together for ten minutes. Then one-half of a pound of flour is slowly added with a pinch of salt and a teaspoonful of baking-powder, followed by eight ounces of sweet almonds chopped fine. Stir well together again, pour into tins to a depth of one-half inch, and bake half an hour. Ice with chocolate icing and cut in thin slices or long strips. If so desired, decorate with fanciful scrolls or designs in white icing on the chocolate.

DRESSING ON A WAR INCOME

(*Continued from page 64*)

in a soft navy blue taffeta. It is lined with French blue silk marquisette, and is trimmed with a band of French blue heavy embroidery floss applied in the straight stitching that is so new and is seen on so many of the French importations. The skirt of this model is perfectly plain with shirred-in fulness at the waist. A double collar of the taffeta finishes the neck and is fastened with the top button of the jacket.

Mohair is suggested for the design shown at the right of the sketch at the bottom of page 64. Black mohair with a fine pin stripe in white would be particularly effective. There is no material so clean and cool for summer wear in town, and it is being treated with great success at many of the smart suit houses in New York. This design uses this material with particularly pleasing results. The coat is long, coming within four inches of the knees, and is made on straight box lines and belted loosely at the waist. A narrow collar of the mohair runs to within an inch of the bottom of the coat and turns under, forming two little change pockets. The skirt is perfectly plain, with fulness at the waist. This suit may be worn with a separate blouse or with a vest which may take the place of a blouse on hot summer days. A vest of this type is suggested in a good quality of white silk jersey banded at the bottom with two bands of black silk. Small jersey-covered buttons fasten the vest from the high collar to the bottom, and beautifully worked buttonholes make a smart finish.

ANSWERS TO CORRESPONDENTS

(*Continued from page 98*)

be there only a month, a moderate supply is sufficient. Evening clothes in light coloured chiffons, net, and organdie and a very light wrap will be necessary for dinners and dances. A motor coat of light weight and chiffon veils are also essential if one is going to motor a great deal, and a bathing-suit, of course, is important. For a traveling outfit, a light-weight tailored suit, a close-fitting hat, and walking shoes in tan or black are needed. Oxfords that are to be worn with gaiters are preferable. A top-coat for the steamer is also necessary, for, although the trip is a warm one, the evenings are often cool. An evening and dinner gown will be needed for use on the steamer.

Miss M. M.—When the groom wears full dress, may a bride wear a dinner gown of French blue chiffon velvet? Is it necessary for her to wear anything on her head, either a hat, a veil, or an ornament? What is the hour that a wedding under these conditions should take place?

Ans.—If the wedding is to be held in the evening in one's own home and is to be quite informal, then it is quite correct to wear the blue velvet dinner gown, and we would suggest a black hat in the new Directoire poke shape trimmed with some lovely feathers in black, such as paradise, goura, or glycerinized ostrich. If, however, the bride is young, we recommend that she wear a veil and a white frock, even if it is of the simplest type in chiffon, net, or lace. If you wish to wear the blue velvet gown it is best to have the wedding ceremony at high noon. If the bride is not a Catholic, four o'clock in the afternoon is preferable, for this is the smartest hour for weddings. When the ceremony is held before six o'clock, the groom wears his morning clothes, consisting of a cutaway coat in black bound with braid, grey striped trousers, a white shirt, a pearl grey tie, pearl grey suède gloves, black cloth-top shoes or patent leather low shoes with pearl grey gaiters, and a top hat. This is essential unless the bride wears a tailor-made gown.

Mrs. O. H.—Are silver slippers out of style or may they still be worn with light coloured dinner dresses?

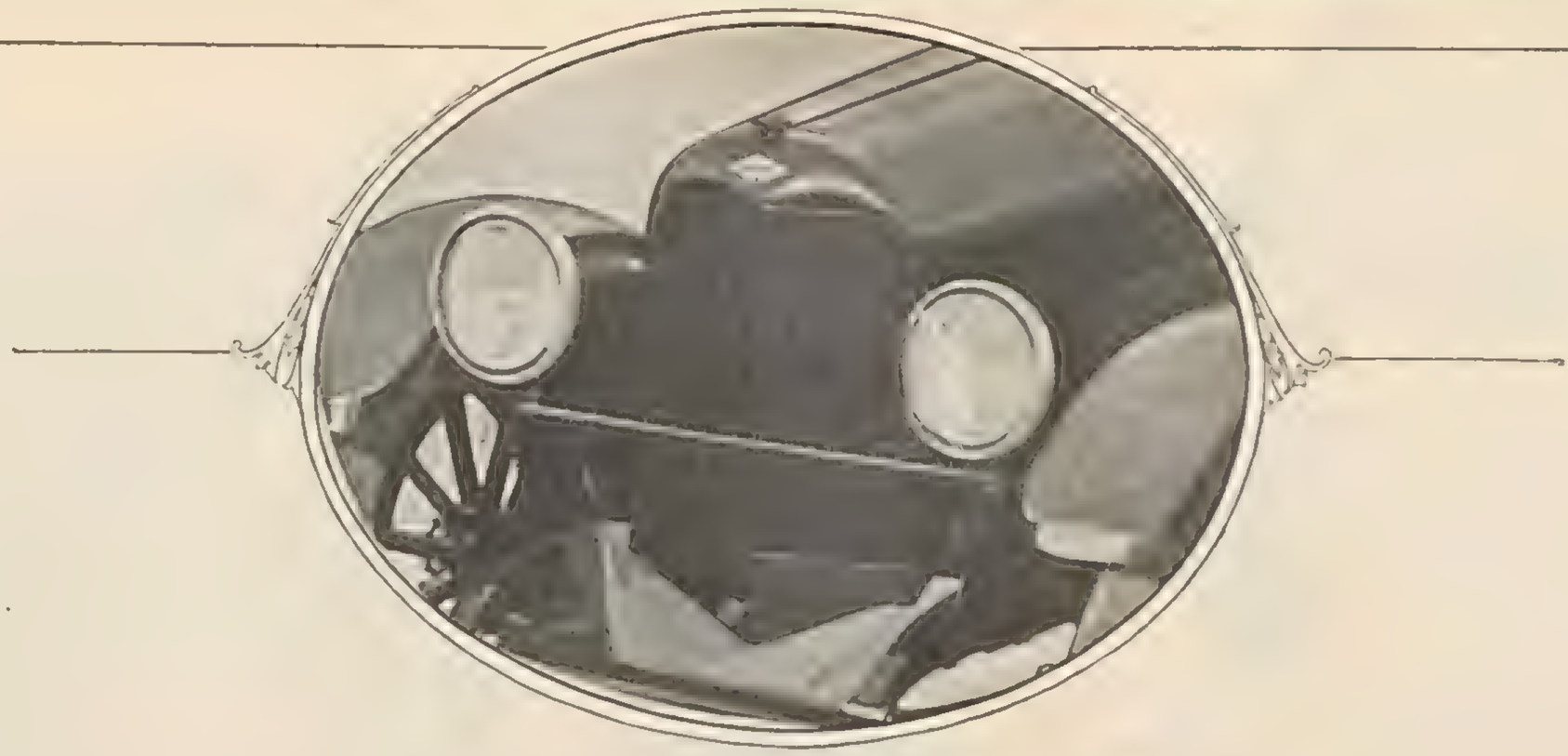
Ans.—Silver slippers are still in fashion and still most popular as footwear for dinner or evening occasions. They harmonize perfectly with every light shade and with white.

Mrs. E. S. M.—What is the correct length for the dance frock of a very young girl? Is net a suitable material, and should the dress be cut low and sleeveless?

Ans.—The correct length for a young girl's skirt is from six to eight inches from the floor. Extreme low neck for a young girl is not correct, and a short little sleeve is more girlish than no sleeve at all. Net is much used for evening dresses if any of these shades, —yellow, fog blue combined with silver or gold, petunit red, carnation, or almond green.

Mrs. S. M.—What kind of a frock would be most suitable for a young girl to wear to her own engagement reception, occuring in the afternoon?

Ans.—A pale shade of voile, net, or chiffon fashioned along the lines of the informal dinner gown makes a suitable frock for this occasion.



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And now—upon the threshold of a glorious new year—we pledge ourselves to foster and cherish this friendship which has been bestowed upon us.

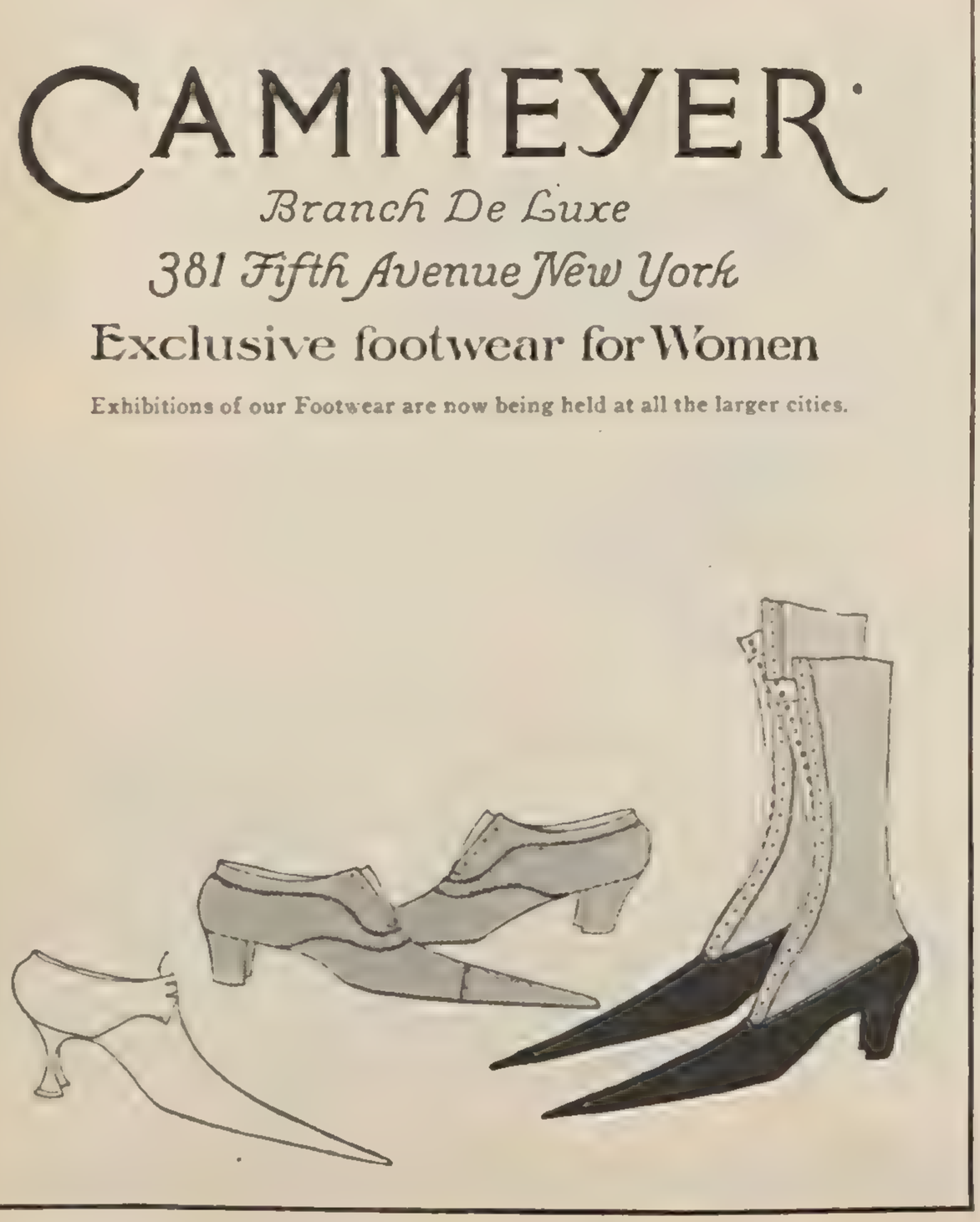
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SOCIETY

Births

NEW YORK

Belmont.—On January 14, to Lieutenant and Mrs. Raymond Belmont, a daughter.

Larkin.—On January 19, to Captain and Mrs. John Larkin, a daughter.

McVeigh.—On December 25, to Mr. and Mrs. Charles Senff McVeigh, a son.

Pell.—To Mr. and Mrs. Herbert C. Pell, junior, a son.

BOSTON

Fuller.—On December 12, to Ensign and Mrs. Richard Buckminster Fuller, a son.

Deaths

NEW YORK

Barnes.—On January 23, Eleanor Barr Barnes, wife of Edward Shippen Barnes.

Chadwick.—On January 27, Rear-Admiral French E. Chadwick.

Cromwell.—On January 20, at sea, Dorothea K. Cromwell.

Cromwell.—On January 20, at sea, Gladys Cromwell.

de Barril.—On January 23, Maria de Barril, daughter of the late John Joseph de Barril.

Hoffman.—On December 30, in London, England, Virginia Southard Hoffman, daughter of the late Honorable Ogden Hoffman.

Humphreys.—On January 14, at Morristown, Dr. Frederick H. Humphreys.

Littleton.—On January 2, in Paris, Douglas Marshall Littleton, son of Martin W. Littleton.

Pillot.—On January 15, Gertrude Hubbard Pillot, wife of Peter Stuyvesant Pillot.

Satterlee.—On January 21, Arthur B. Satterlee, son of the late Edward Yates Satterlee.

Sheldon.—On January 14, at Carbondale, Illinois, George R. Sheldon.

Sherman.—On January 14, Herbert Augustus Sherman.

BALTIMORE

Gambrill.—On January 26, Chauncey Gambrill.

BOSTON

Sedgwick.—On January 26, Sarah Minturn Sedgwick, wife of Henry Dwight Sedgwick.

PHILADELPHIA

Bullitt.—On January 20, in London, Louisa Horwitz Bullitt, wife of the late William C. Bullitt.

Engagements

NEW YORK

Hancock-Hanks.—Miss Margery Hancock, daughter of Mr. Lewis Hancock, to Major Stedman S. Hanks, Air Service, son of the late Charles S. Hanks.

Rennard-Benjamin. — Miss Dorothy Rennard, daughter of Mr. J. Clifford Rennard, to Ensign Henry Rogers Benjamin, U.S.N.A.C.

Williams-Newlin.—Miss Sarah V. Williams, daughter of Dr. George H. Williams, to Ensign James Caverly Newlin, junior, U.S.N.A.C.

BOSTON

Creed-Eaton. — Miss Caroline Blake Creed, daughter of Mr. J. C. Creed, to Mr. Charles Craft Eaton, son of Dr. Percival J. Eaton.

PHILADELPHIA

Clarke-Anthony. — Miss Winifred D. Clarke, daughter of Mr. Louis Semple Clarke, to Lieutenant Roscoe J. Anthony, C.A.C.

Graham-Bacon.—Miss Lorraine Goodrich Graham, daughter of Dr. Edwin Eldon Graham, to Mr. Edward A. Bacon.

Weddings

NEW YORK

Philbin-Burton.—On January 23, in Paris, Lieutenant Stephen Holladay Philbin, U.S. Aviation Corps, son of Justice Eugene A. Philbin, and Miss Florence Burton, daughter of Mr. Robert Burton.

Pulitzer-Englehart.—On December 19, Mr. Walter Pulitzer and Miss Caroline Englehart.

Schermerhorn-Fueslein.—On February 8, in the Chantry of St. Thomas's Church, Mr. Philip Grim Schermerhorn and Miss Elsa C. Fueslein.

Squiers-Gil.—On January 28, Mr. John Astor Squiers, U.S.N., son of Mrs. Herbert G. Squiers, and Mrs. Ethel Marks Gil.

Vibbert-Blake.—On January 15, Mr. Aubrey D. Vibbert and Mrs. Alexander V. Blake.

HARRISBURG

Fisher-Darlington.—On February 1, in St. Stephen's Church, Lieutenant Joel Ellis Fisher, U.S.N.R.F., and Miss Eleanor Townsend Darlington, daughter of Bishop James Henry Darlington.

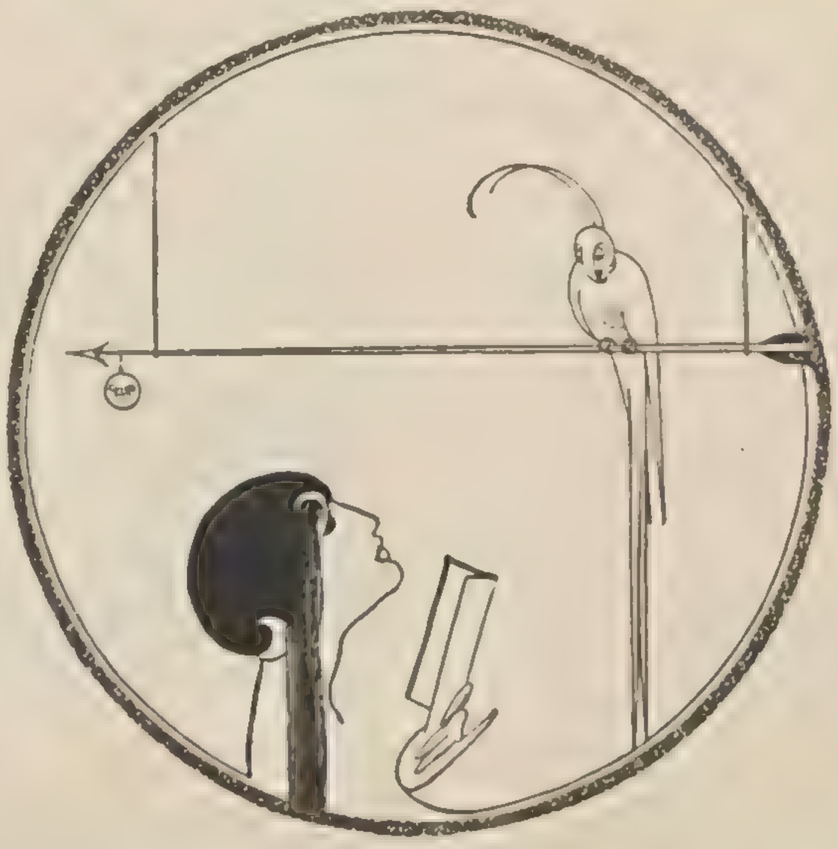
PHILADELPHIA

Myrin-Pew.—On January 29, Mr. Hjalmar Alrik Myrin and Miss Mabel A. Pew, daughter of Mr. Joseph N. Pew.

Pearson-Sharpless.—On February 22, in St. Paul's Church, Chestnut Hill, Major Eric Pearson, of the British Army, and Miss Mary Dixon Sharpless, daughter of Mr. T. Wilson Sharpless.

PROVIDENCE

Keating-Metcalf.—On January 8, at Pinehurst, North Carolina, Mr. Francis T. Keating and Mrs. Guy Metcalf.



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LONDON PARIS

RAWAK

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SEEN *on the* STAGE

(*Continued from page 57*)

always ready with a judgment that shall be sufficiently impressive to satisfy the most exacting moralist among his auditors.

"THE MARQUIS DE PRIOLA"

"The Marquis de Priola," which was first produced at the Théâtre Français in 1902, with the great actor Le Bargy in the title rôle, is regarded by French critics as one of the three greatest plays of Henri Lavedan, the other two being "Le Prince d'Aurec" (1892) and "Le Nouveau Jeu" (1898); and the American public is deeply indebted to Leo Ditrichstein for the privilege of witnessing so fine a composition in our commercial theatre.

It is easy enough to see that the main motive which impelled Mr. Ditrichstein to produce the play was his desire to appear before the public in the part created by Le Bargy, nearly twenty years ago. This desire was natural; and the ambition of Mr. Ditrichstein has been justified by the result. The present commentator has enjoyed the privilege of seeing both performances. Le Bargy's creation showed more levity than Mr. Ditrichstein's; but Mr. Ditrichstein excels his earlier competitor in grim sardonical intensity. Le Bargy was more witty, more suave, more graceful, and more brilliant; but Mr. Ditrichstein is more horribly repellant in the passages of tragic retribution.

The sinister figure of the Marquis de Priola is one of those great acting parts which are destined to keep a play upon the boards recurrently because of their appeal to the natural ambitions of actor after actor. In this respect, the character is similar in quality to that of the Baron Chevrial, which was made forever famous on our stage by Richard Mansfield, though this fascinating part appeared in a conventional and easily forgotten play by Octave Feuillet, entitled "A Parisian Romance." Leo Ditrichstein is not, by any means, another Richard Mansfield; but, in depicting the Marquis de Priola, he approaches much more nearly the high point set by Mansfield for this eccentric kind of characterization than any other actor who has trod our stage since Richard Mansfield died.

In "The Marquis de Priola," M. Lavedan, according to his custom, has set forth "a painting, an ideal, and a judgment." The painting is a portrait of a man so absolutely wicked that his own creator felt constrained to account for his obliquity of character as an inheritance from a long line of malevolent progenitors dating from the Renaissance. This Marquis—to state the matter seriously in a phrase that is popularly current in American slang—is a devil among women. By his very nature, he has been heart-free from birth; and his experience has merely hardened him to a mood of philosophic cynicism. Though actuated evermore by the inherited instinct of the moth to flutter wings against a flame, he has escaped from the singeing of innumerable candles by his implanted ability to laugh aloud at a moment a little antecedent to the point when his adventures turn to tragedy.

This is the "painting" that is hung up for inspection in "The Marquis de Priola." The "ideal" is suggested by the process of negation. The author easily persuades us that his own ideal of manhood is at all points antithetic to this tremendous monument of evil that is permitted to strut and fret its hour on the stage. Through the medium of a fresh and pure young mind—the mind of Pierre Morain, a foster-son of the Marquis de Priola, who turns out later to be his natural son—we are permitted to observe the Marquis as this incarnate devil really looks to Lavedan himself.

The plot of the play is planned for the purpose of exhibiting the great philanderer in action; and the public is permitted, so to speak, to look and listen through a keyhole while the Marquis simultaneously carries on his elaborate efforts to subjugate three women of three very different types,—one of whom is his former wife, now comfortably married to another husband. In the end, the Marquis is defeated by the very intricacy of his own devices.

The "judgment" comes when the Marquis de Priola is punished, after due forewarning, with paralysis, as an inescapable result of his past carelessness of the laws of reasonable living. No finer feat of physical acting has been shown upon our stage for many years than the histrionic moment when Mr. Ditrichstein is stricken tumbling to the floor at the conclusion of this play. This great moment, also, is foreshadowed finely, at the conclusion of the penultimate act, when the Marquis is suddenly afflicted with a partial and premonitory paralysis of the right arm, which ever afterwards hangs limp and shrunken from the shoulder of the actor. Mr. Ditrichstein has depicted these effects with such extreme adroitness that his performance, while detracting not at all from the moral purpose of the author, persuades us to applaud the wicked Marquis for his consistent villainy until the bitter end, and for his gallantry displayed in a last and losing battle against the inevitable sentence of moral retribution.

"THE CLIMAX"

"The Climax," by Edward Locke, is a pleasing little play, wherein familiar material is at many moments made real by imagination. The theme of the story is a reversal of the theme of "Trilby"; for the villainous Svengali has been replaced by a highly moral hypnotist who exerts his power to prevent the heroine from singing instead of to make her sing.

A young girl named Adelina Van Hagen (her name used to be "von Hagen" back in 1909) is gifted with a remarkable singing voice. She is studying for grand opera under the tutelage of an elderly singing teacher named Luigi Golfanti. She is beloved by her teacher's son, Pietro, who composes music under the inspiration of her singing, and by a young doctor, named John Raymond, who has grown up with her in a small town in Ohio. But her heart is set entirely on her career; she loves her singing too much to love either of her suitors. Raymond is a man of narrow and conventional ideas. He considers a professional career exceedingly dangerous to the character of any girl and seeks by every means to dissuade Adelina from her ambition. She undergoes a simple operation on her vocal chords in order that her voice may be perfected,—an operation that has been known to fail only one time in a thousand. But Dr. Raymond, who assists a colleague in the operation, contrives by "mental suggestion" to convince the girl that she has lost her voice and can no longer sing. In despair she relinquishes her ambitious hopes of a career; and after many months she agrees to marry Raymond. On the morning of the wedding day—the inhibitive "mental suggestion" having meanwhile become abated—she suddenly recovers the use of her voice. Raymond confesses his deceit and his honourable motive for it. Her thought at the moment is all for singing, and she dismisses her too conscientious lover;

(*Continued on page 105*)

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SEEN *on the* STAGE

(*Continued from page 104*)

but there seems to be a prospect, with which the critical observer can hardly sympathize, that she may recall him and marry him a little later on.

The material of this play, which might have been developed fully in a single act, is stretched out to cover three; and the piece is therefore frequently thin in substance and slow in action. At several moments it is crude and amateurish; and this fact is not surprising when we remember that "The Climax" was the first play by Edward Locke that was shown behind the footlights. But the characters are clearly realized, and many incidental details are humanly imagined. The lines are not especially well written; but the mood of the entire piece is simple, earnest, and sincere; and the play, despite its crudities, is good, because the author, as he wrote it, was obviously thinking more of life than of the theatre. Technically, the most noteworthy feature of the play is the use of incidental music for a serious dramatic purpose. This music, composed by Joseph Carl Breil, is entirely adequate to the occasion and adds materially to the satisfactory effect of the piece as a whole.

"The Climax" was first produced in 1909, at Weber's Theatre, which has long since been abandoned. Despite the slightness of the fabric, it survives the test of a revival much better than this test could be endured by many a more noisy drama that dates from the transitional period of a decade ago.

"The Climax" was the first full-length play that was presented in America with a cast restricted to only four characters, though in later and more economic seasons an experimental stringency has more than once reduced the number of the actors to three, or even two. The original cast was composed of Albert Bruning, Effingham Pinto, William Lewers, and Lenora Watson. Only one of this original quartette, Mr. Pinto, appears in the present revival of the play. The ten years that have passed have not added at all to the apparent age of this fiery young actor; and his present performance of Pietro is easily the hit of the piece. Walter Wilson exhibits a carefully laborious imitation of Mr. Bruning's original performance of the elderly professor. Roy Walling, in the part of Dr. Raymond, is far inferior to the well remembered Mr. Lewers in charm and personal distinction. Eleanor Painter sings more skillfully than Lenora Watson; but her acting is not so natural and simple. The main managerial reason for reviving "The Climax" was to provide Miss Painter with a dramatic vehicle; but, much of the time when she is acting, the critical observer desires ardently that she should sing instead. Her singing voice is beautiful, and she uses it with trained ability.

"CAPPY RICKS"

"Cappy Ricks" may justly be described as a poor play but an amusing entertainment. It was derived by an experienced dramatic carpenter, Edward E. Rose, from a series of stories by Peter B. Kyne, originally published in the "*Saturday Evening Post*." Mr. Kyne drew faithfully the characters of many quaint figures observed from life along the San Francisco waterfront; Mr. Rose has reduced these lifelike characters to mere theatric puppets; but the puppets of Mr. Rose have been revivified and provided with a second incarnation by the actors. The process is circuitous and technically interesting.

The piece has a plot, but this plot is entirely traditional. It has a love-story, but this love-story is so conventional that it may be pigeon-holed with some such label as "Type 37." Mr. Rose's play, in fact, is so mechanical that nobody would listen to it, except for the fact that the actors frequently take the stage away from the playwright and leap over his head to fall into the arms of Mr. Kyne. To the average audience, it doesn't matter very much if the plot of a play be dull, or even foolish, if only the actors can contrive to "come alive," as children say, and to exhibit living characters behind the footlights.

That ample actor, Tom A. Wise, unctuously gathers the theatre-going public to his heart by his impersonation of the frequently irascible yet always amiable Alden P. Ricks, called "Cappy" by every longshoreman of the San Francisco waterfront. The play is poor; the part, considered technically, is not consistently imagined nor well written; yet Mr. Wise has managed somehow to project the image of a living character and to refute once more the current adage that "nobody loves a fat man." William Courtenay is afforded fewer opportunities to score with the audience, because his part is even more conventional and false than the part assigned to Mr. Wise; yet he manages to seem plausible and almost natural in his depiction of the silly sort of strong-armed hero that has long been loved in melodrama.

"UP IN MABEL'S ROOM"

"Up in Mabel's Room," by Wilson Collison and Otto Harbach, is another poor play that has apparently achieved a popular success; but, in this case, the reason for the plaudits of the public is less difficult to understand. The average person easily enjoys this farce for the simple and subconscious reason that he has enjoyed the same sort of thing so many times before. The authors have merely repeated the familiar Palais Royal formula. They begin with a bed. Then, at moments calculated carefully to be embarrassing, they plant the wrong people in, under, and upon this bed, and thereby start a series of alarums and excursions.

The authors have also employed that other ancient pattern by which amusement is derived from the passing of a certain object from one hand to another throughout the entire cast of characters while this elusive object is being desperately chased by the people who have successively lost hold of it. These two devices have always been funny in farce; and that is the main reason why they are funny still.

There is no reason for narrating the particular story that is told in "Up in Mabel's Room." It may quickly be described, as "a theme with variations." The piece owes its popular success to the fact that it is excellently acted and carefully staged. The cast contains such skilled performers of farce as John Cumberland and Walter Jones. Some day or other, Mr. Cumberland ought to write a solemn treatise on "Life as It Looks from Under a Bed"; for, in recent years, he has been afforded more frequent opportunities for squinting at experience from this uncustomary point of view than any other living man.

The female members of the cast, among them being Hazel Dawn, are personable; the scenic decorations are pleasing to the eye; and the stage-direction, for which Betram Harrison is responsible, is unusually skilful. It is undoubtedly to Mr. Harrison that the public is indebted for the atmosphere of good taste which pervades an exhibition which, under other auspices than his, might easily have been tinged with a regrettable vulgarity.

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First of all, one must choose one's clothes with much thought. One should not buy bargains promiscuously, but should select suits, hats, dresses, waists and even gloves and shoes with an eye to their becomingness and wearing qualities. One should buy the best one can afford, select colours which careful study of one's own particular type has taught one are the most becoming, and choose hats, gloves, shoes, and other accessories which match one's gowns and suits and do not detract from their smartness and general effect by conflicting with their colour scheme. It pays to give a little more for these articles of dress because they far outlast the cheaper kinds, and as long as they are well taken care of, they always look far better.

THE IMPORTANCE OF THE CORSET

One should be most particular about buying the right kind of corsets, for a good, well-fitting, up-to-date corset plays a large part in a woman's whole appearance. Here, too, the best is a real economy from the standpoint of appearance and of wearing qualities, for a good corset can be washed when soiled (if the bones are first removed) and will wear for a long time.

The next step toward always looking fit and trim is the care of one's clothes. Hats should be kept in their proper boxes, covered well with tissue paper, thoroughly brushed with a soft brush before being put away, and lightly brushed again when taken out to be worn. In this way velvet hats never have that dingy dusty look which so many really handsome hats acquire when treated carelessly. Summer hats should be kept fresh as to ribbons and flowers, and through care, will retain their shape until the day of their usefulness has passed.

Veils must be kept as carefully as hats; each veil being wound around a piece of cardboard, as they are in the shops, and placed in a large flat box devoted solely to their use. As a result, they will outlast three of the woman's who is careless about putting her veils away and who allows them to get out of shape, torn, or rusty.

CARING FOR ONE'S STREET CLOTHES

The most scrupulous care should be taken of one's street clothes. When one comes in one should remove the skirt and coat of one's street suit, brush both thoroughly, and hang each on its proper hanger with a thin muslin slip to cover them in the closet. By keeping the closet immaculately clean, no dust is allowed to accumulate on the floor, the walls, or shelves, and so sift upon the clothes. One should have separate hangers for each coat, dress, skirt, and waist and a thin muslin slip or sheet to cover them. In hanging up one's cloths, one should hook the waist-band and collars together and button the coats, so that they will keep their shape while on the hangers and not sag or wrinkle at any point. By wearing only street dresses when outdoors and house and evening gowns when indoors, one will find that both keep their shape and condition far longer.

Furs repay the very best care. One should always brush them to keep them free from dust, stroke the hair the right way, then place in tissue paper in their proper boxes. They must be frequently sunned, aired, and minutely inspected for any sign of moths.

Knowing that a lady is recognized by her gloves and shoes, one must be most particular as to both of these. One should never buy a cheap glove and should always keep these articles carefully in a glove box long enough to permit their being placed at full length. After wearing them, they should be smoothed, laid back to back, and wrapped in fresh clean tissue paper, then placed carefully in the glove box. As a result they will outlast two pairs that are carelessly rolled or thrown, crumpled, into the bureau drawer. Shoes, too, should be kept in a utility box, covered, perhaps, with a pretty pattern of cretonne that will make it an ornament to one's boudoir. Each shoe or slipper must have its own shoe-tree to keep it pointed and in shape, thus preventing them from spreading or patent leather pumps from settling into unsightly cracks. They should always be well brushed and polished before being put away. As there are polishes for every colour of shoe, this is an easy matter and a speedy one, and if shoes are cleaned and polished before being put away and never allowed to get badly soiled, they will last longer than many pairs of carelessly kept shoes and will always look trim and shapely. Spats, also, should be well brushed and spots removed before being wrapped in tissue paper coverings and laid in the box with the shoes.

CONCERNING LINGERIE

Of course, hose and other lingerie must be kept in the same good order, for smartness and good grooming are not questions of outer garments and appearance alone, but must extend "clear through" to be genuine. The feet of silk stockings should be dipped in cold water and hung to dry after wearing. Delicate coloured silk hose should never be hung in the sun to dry and fade and ought to receive careful examination after each wearing for the tiniest hole or slipped stitch, since in nothing does "a stitch in time" save nine more than with silk hose and underwear. Stockings and crêpe de Chine underwear carefully washed with the best, purest, and daintiest laundry appliances, and never subjected to rubbing or coarse harsh soaps, keep their colour. If, in the course of wear, the colour does fade and becomes streaked, it is a very simple matter to restore them to their original tint by means of a very good little soap which comes in all colours, and which does not stain the hands or washtub, and cleans while it dyes. The same soap may be used to dye waists and thin gowns which have become faded or soiled, or when one wishes a different colour. Lingerie should be kept in neat piles, each in its own drawer which may be lined with a silken or thin muslin pad filled with a layer of cotton batting and slightly perfumed with violet sachet powder and orris root mixed together. Sheets of tissue paper laid over the top of each drawer keep the clothes free from the dust which might sift through the cracks.

Lace and fancy collars keep better in their own boxes and wrapped in tissue paper. They may be washed by dipping

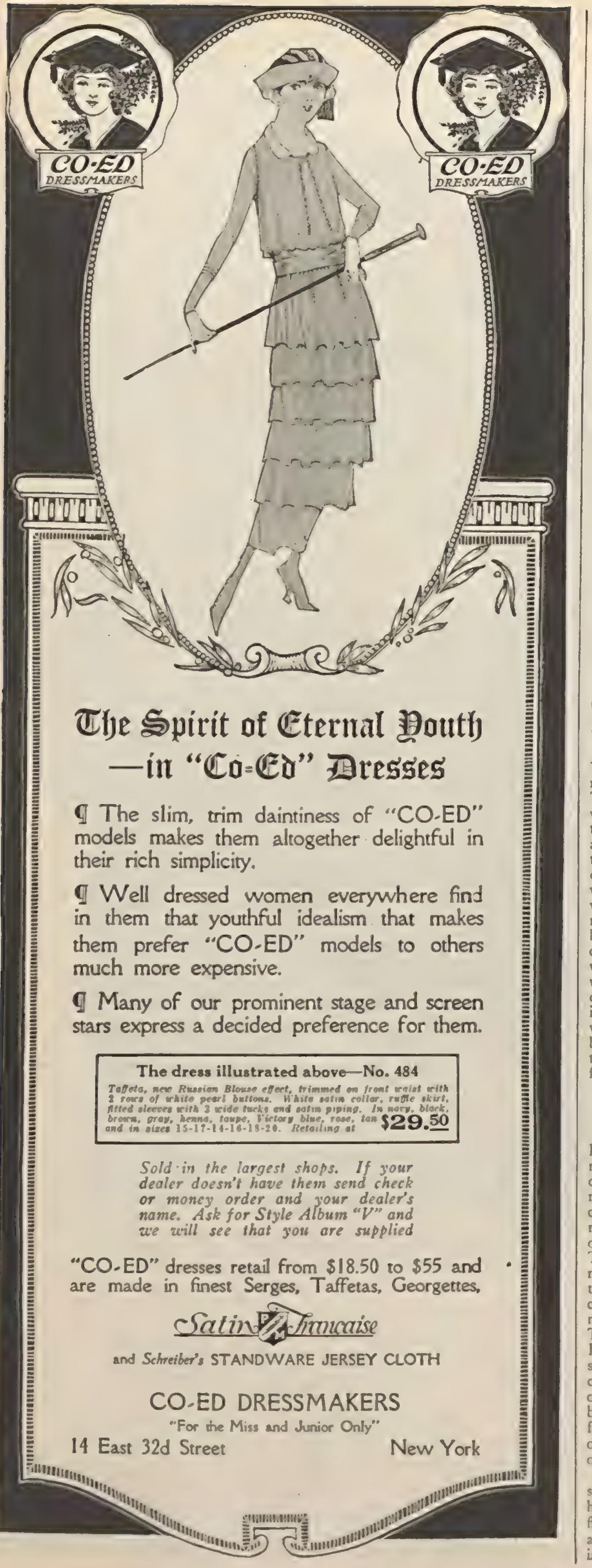
(*Continued on page 114*)



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"For the Miss and Junior Only"
14 East 32d Street New York



Long ago Galileo studied the stars from this picturesque tower in Florence, but later Signor Bardini turned it into a shop for his fascinating antiques

SHOPS *that* DEAL *in* ROMANCE

IN the first place, they were small, intimate, and personal, those little shops across the water. They were not (may one whisper it?) mercenary. They were advertised solely by the kind words of their friends who recommended them in bursts of secret confidence. If a school of advertising such as made these little shops known should suddenly spring up here in America, it would cause a great sensation; but it would soon be standardized and made ready for the inevitable delegation of business men from China or Japan to come over and study and carry home with them. And the moment that it was written up in text books and the daily press, its potency would all vanish as suddenly and completely as the virtue in Dame Margery Twist's tulip bed of fairy-tale fame when she called to her neighbours to look at all the fairies in her flower-bed.

THE CHARM OF THE LITTLE SHOP

For the secrecy with which the little European shops were surrounded was really the most potent charm. One could find their names and addresses in no business directory and in no blatant column of the newspaper. There were no yellow and red posters to direct one's footsteps to them at every corner. They were discoveries. One did not need the things that one bought from them; one could be better housed and clothed and fed here at home; but one needed the experiences they brought. They made one a Balboa or a Hendrik Hudson. Perhaps one would never shoot big game in South Africa or discover gold in the Valley of the Yukon, or name a river in the jungles of Brazil; but what did that matter, if one had found a lace shop in the intricate wilds of Dublin and discovered a print shop outside the Walls of Rome?

Much of the hunger of the human soul for romance remains unsatisfied here in America. We are toasted-corn-flaked and rubber-heeled to excellent advantage here, yet some overlapping irresponsible humour of the heart is left out of the account. We not only want shoes with good springy heels for walking upon the earth, but we want slippers for the fancy, light-winged invisible things such as Mercury wore on his journeys to and from Olympus. We not only want cleansers and breakfast foods and self-playing pianos, but we want broken relics from Pompeii and mantillas from Spain and Dutch sabots from the Island of Maarken. They are valueless, intrinsically, perhaps, but they are great emancipators for the imagination. It may be that the idle things we purchased far from home dropped to pieces in the bottom of our American-made steamer trunk, yet they explain the reason why America fled Europewards every summer and why she will return to that unpatriotic practice as soon as the war is far enough behind us to make our presence welcome. It was romance, more than anything else, that drew us back year after year to those little shops across the water.

Whoever has stopped at Volterrani's, near the Old Bridge in Florence, has learned the definition of that much-mooted word past all useless parlour quibbles concerning it. Volterrani, who might have sat for Browning's Pietro, just as he appeared in *The Ring and The Book*, has kept a silver shop in Florence for more years than one would care to remember. Grey-haired, placid, eminently respectable, with just that dash of Italian wit around the eyelids that distinguishes a Florentine from a Parisian or from a native of any other city of Italy, indeed—it shall be Volterrani who introduces us to the shop romance of Europe we recall now only in futile dreams.

WHERE QUAINT OLD SILVERWARE IS SOLD

One enters his little shop from the Piazetta just before reaching the Old Bridge. There is a heavy oak-panelled door with a sharp little bell that announces arrivals in a distant inner room, and then Volterrani, in carpet slippers, answers the summons and

(*Continued on page 110*)


Frolaset
PRONOUNCED FRO-LA-SAY
Corsets
FRONT LACED
The preferred Corsets of Fashionable America
Frolaset Corsets retail at from $4.00 to $25.00. There is a model for every figure.
Frolaset Corset Co.
Makers of
Front Laced Corsets Exclusively
New York Office 5th Ave. Building
The Model illustrated on the seated figure is No. 5754N, a beautiful corset for slender medium figures; in fine pink mercerized Brocade it retails at $8.50.
The Model illustrated on the standing figure is No. 4636, a splendid garment for medium and well developed figures; low bust; long skirt; controls flesh over thighs; in beautiful pink Coutil it retails at $5.

Jane Marsh
Creations of Individuality



Millinery fashions have their origin in Jane Marsh Models

Ask for a showing of the latest Jane Marsh Models at the more Exclusive Millinery Shops

JANE MARSH CO.
INCORPORATED
MILLINERY
ORIGINATORS
No. 16 to 18 West 40th Street
NEW YORK
PARIS 52 Rue Richer



It was this merry fresco, painted on the wall of his sales studio in Capri, that won such fame for Karl Wilhelm Diefenbach

SHOPS THAT DEAL IN ROMANCE

(*Continued from page 108*)

takes down the blinds, letting in the warm Italian sunshine to form dancing sun patterns over his cases of old silver. Every inch of space in his crowded little shop is occupied. Trays of rings and spoons and necklaces, cases hung with silver chains set with filigreed beads and cloudy lapis-lazuli, drawers full of "orders," copies of the Rospigliosi and the Barberini silverware made for American palaces along Fifth Avenue. The Middle Ages are in this room; the voluptuous Florence of the Medici is packed into the dusty cobwebbed corners. Notice his necklaces made from the casings of old Italian watches bought up in every corner of Italy and gilded over to conceal their guilty pasts—what tales they could unfold if they would. Next to the tray in which they lie is another set endways for lack of space and filled to overflowing with the Etruscan gold work which only a few poor colonists along the coasts have the art to produce, an art handed down through countless generations from the prehistoric ages of Italian history. Some of the articles which lie heaped in that tray are supremely exquisite; the little barred breastpins from which pendant tendrils of gold drop turquoise at their tips exactly as dewdrops drip from the stamens of a flower or those coral roses set in minute platters of frosted gold and joined to each other by links the very carving of which must be inspected under a microscope.

A MEDIÆVAL SPOON

If one spends a few dollars on Volterrani's silverware, he will throw in a spoon, one of his famous Florentine spoons, hand-made, lopsided, ridiculous little spoons with dragons leaping at the bowls and lilies twining up the handles. One is welcome to make of it what one will. Something of mediævalism is in it, however,—the mediævalism that constructed gargoyles on the portico of Notre Dame de Paris and hid violent satyrs among the lily pools and sun-dials of those old Italian gardens of the Campagna.

What gallery of Europe, or indeed what post-graduate year of study in any university, can give one the sense of the past that an afternoon spent in the second-hand shops of the 'Lung Arno can give? Here are rings such as one sees on the fingers of Raphael's famous "Cardinal" in the Uffizi, those index finger and little finger rings that measure three inches in length, set with curious wisdom-trees and love-doves in old-silver and sunken emeralds. If one is very audacious and artistic, one may even buy one and wear it—until the stones drop out. At any rate, one may learn from the Italian gentleman in attendance more lore of the Middle Ages and the gay papal court of the Borgias than could ever be discovered by searching among the musty books of the old Laurentian.

Just as one goes out, there in the cool shadow of a fountain disinterred from the ruins at Fiesole, is a small copy of the Thorn Extractor. It is eight lira, fifty—a ruinous price for so small an object in so generous a land as Italy—yet one buys it. One has been in the gentleman's shop from four until six, pricing and examining his rings, and he is still smiling. One buys the Thorn Extractor for the smile. It is placed on the writing-desk in everlasting memory of that day and as a guarantee that when one is old and forlorn and very nearly disillusioned, one may go back to the little shop in Florence and talk again about the papal court of that interesting old rascal, Alexander the Sixth.

SHOP ROMANCE IN SWITZERLAND

Switzerland, no less than Italy, produced its shop romance before the war. Smug little country of democracy and pragmatism that it is,—its play scenery too vast for the imagination to grasp in any other fashion than as a stage setting placed for the pleasure of the millions of summer tourists that yearly bought admission to its great Pageant of Travelers,—it still produced in its shops that natural romance that is an integral part of personality. Who shall say that the soul of the Swiss people is not enshrined in a cuckoo clock?

Indeed, one traveler found an answer to the enigma of Swiss character in a couple of porringers bought at Lauterbrunnen, and when it was said that the Swiss nation had armed itself and stood invincible at the entrance to its mountain fastnesses, the owner recalled instantly the two porridge bowls that were set out for sale in full view of the mighty Jungfrau and not a hundred yards from where the Staubbach Falls makes its last leap earthward and sets its foot to the ground in a shimmering tower of spray lighted by a thousand rainbows. The two brown porringers were born amid such scenes, yet they defied nature to make idle dreamers of them. They are glazed with a good brown enamel that stands the wear of the years, and up their fat little sides climb eidelweiss in a prim pattern of green and white. They have lived now in America for a great many years, but they are still frugal and domestic. When they are filled in summer with wild roses, to remind them of home,

(*Continued on page 112*)

OWEN MAGNETIC



Banishing the Commonplace

THOSE who are distinguished for their Owen Magnetic Motor Cars are strict individualists, though not bizarre.

Their town and country houses, their gardens, all their possessions are far from the commonplace.

And so when it comes to a car, they insist on getting away from the monotonous. Up and down the Avenue, or at the Opera, or at the Country Club—wherever the world of fashion congregates—certain cars distinguish the vivid personalities from the drab.

Each Owen Magnetic expresses this idea of unobtrusive elegance. Exterior and interior colors and upholstering are decided upon by the owner.

All the appointments show careful selections—such as the silver hardware, the lighting fixtures, the carpeting.

The most casual observer knows instantly that the owner is a person of faultless taste.

Just as The Owen banishes the commonplace in appearance, so does it eliminate the mechanical crudities of yesteryear. At the touch of finger-tip this great car is in complete control—giant power leaps across an air space from engine to wheels. No gear shifting—no clanking noises—no jerks nor lunges—just a quiet, floating sensation, entirely different!

Attractive brochure, adequately describing the Owen Magnetic, will be mailed upon request.

THE BAKER, RAUCH & LANG CO., CLEVELAND, OHIO

Also Builders of Rauch & Lang Electrics and Custom Coach Bodies of Quality

Metropolitan Distributors

OWEN MAGNETIC MOTOR SALES CORP.

Broadway at 57th St., New York



The Supreme Food Delight

Grains Puffed to Bubbles—Eight Times Normal Size

Among all the grain-food dainties, Puffed Grains surely hold first place.

First in their flimsy, flaky texture—
First in their exquisite nut-like flavor—
First as scientific foods.

Puffed Wheat and Puffed Rice are whole grains steam-exploded. They are made by Prof. Anderson's process—by shooting the grains from guns.

Every food cell is blasted for easy digestion. Over 100 million steam explosions occur in every kernel.

They come as airy, toasted bubbles, eight times normal size. They taste like food confections.

Children revel in them.

Yet they are whole grains, so prepared that every atom feeds. Served at any hour, they never tax the stomach.

Not Occasional Foods

Don't serve Puffed Grains in small amounts and rarely. They seem like tidbits, but they are superlative foods.

They supply three major grain foods in the most hygienic form. One of them—Puffed Wheat—makes whole wheat fascinating. And children need the minerals in whole wheat.

Puffed Wheat Puffed Rice
and Corn Puffs
Each 15c Except in Far West

Serve in the morning with sugar and cream. Or with melted butter. Or mixed with fruit. For luncheons or suppers float in bowls of milk.

Crisp and lightly butter for hungry children to eat dry.

Use like nut meats in home candy making. Use as wafers in your soups.

The Quaker Oats Company
Sole Makers

(2091)



Huddled along the edge of the Ponte Vecchio are many little shops filled with jewels and with romance to tempt any tourist

SHOPS THAT DEAL IN ROMANCE

(*Continued from page 110*)

one can feel their silent rebuke. At home they would have held bread and milk, possibly curds at noon or porridge at evening, so their owner fills them oftenest with American cup-custards to satisfy their craving for the commonplace.

And France, of all the nations of Europe, pours her soul most freely into her shops. The city of Paris is moss-backed with the traditions of the shopping tourist, yet, strangely enough the real romanticist finds the atmosphere of the *Bon Marché* and the *Magazin de Louvre* acutely reminiscent of Marshall Field's and Altman's. Gone is the primitive bargaining of the Roman rag fair just once removed from the barter of a Bagdad street bazar. Gone, too, is that atmosphere of an omnipresent past that was in Florence and Venice. The quaint honesty of the Franco-Teutonic shops of Switzerland under the shadow of some snowy mountain is past. Here again we are civilized and unhappy, here are rest rooms and elevators and, no doubt, there is lurking somewhere a welfare secretary for the employees of this up-to-date modern department store.

THE CITY OF TEMPTING SHOPS

But, no, with all her innovations, Paris is still the city of the soul. The wise shopper waits until late afternoon and then strolls leisurely down the Rivoli, that avenue which Napoleon hacked out of the heart of the city as a tribute to his power and an everlasting benefit to the middle class tradesman. The fashionable Americans have ebbed away from this section and favour the more stilted and sophisticated shops of the Avenue de L'Opera. They are, even at this hour, buying tea and *pâtisserie* at some golden café along its shining length where beauty and fashion gather together and leave romance, barefooted and obscure, outside.

It happens that Pierre keeps a small stationer's shop on the Rivoli where he sells his wares to tourists who are relentlessly in search of that strange quality they call atmosphere. Such an one, pottering idly along this neglected boulevard of a late September afternoon, at the hour when the street lamps first begin to glitter against the dusk, meets Pierre at his doorway—for Pierre is old-fashioned. He takes the air in front of his shop and watches the passersby, separating the foreign-born from the native. Pierre has an unerring eye for nationality. He greets one like an old friend. Is it possible that he does remember faces from the season before? Is does not seem likely, but Pierre protests. At any rate, one has his full attention, for the time being. If Mademoiselle desires a diary, Pierre desires it still more ardently for her, and with both hands. As one enters his little shop, one has visions of the corner stationer's at home where there are red morocco blank-books with a pencil snapped to them by an elastic band, priced at exactly thirty-five cents. But Pierre's diaries are different.

There are several that he selects for Mademoiselle to choose from; a consignment has just come in from Ambrose Frères, the great diary-makers of Lyons. At last one's choice narrows down to two. One of them is venerable in old russet leather striped with copper coloured suède and girdled with a scholastic-looking belt of red tape. Abelard or Heloise should have kept such a diary. The other is more persuasive. It is blue, the heron blue of the Seine at nightfall, and up the sides extend the *fleurs de lis* of France, in an overlay of silver; the edges are silvered, too, and a slim silver pencil is held in place by a strip of leather against the sides. Pierre likes Mademoiselle's description of the colour, and her enthusiasms, which he calls *flair*, wins from him that tender Gallic admiration that never oversteps the mark though it warms the blood like wine. Between them they patch together a little poesy that shall forever associate this diary with the lovely city of Paris and Pierre's own little shop where fancies bloom so readily at nightfall, like moonflowers. Mademoiselle will treasure the memory of Pierre when she is far away in the land of Horlick's Malted Milk and the Gold Dust Twins!

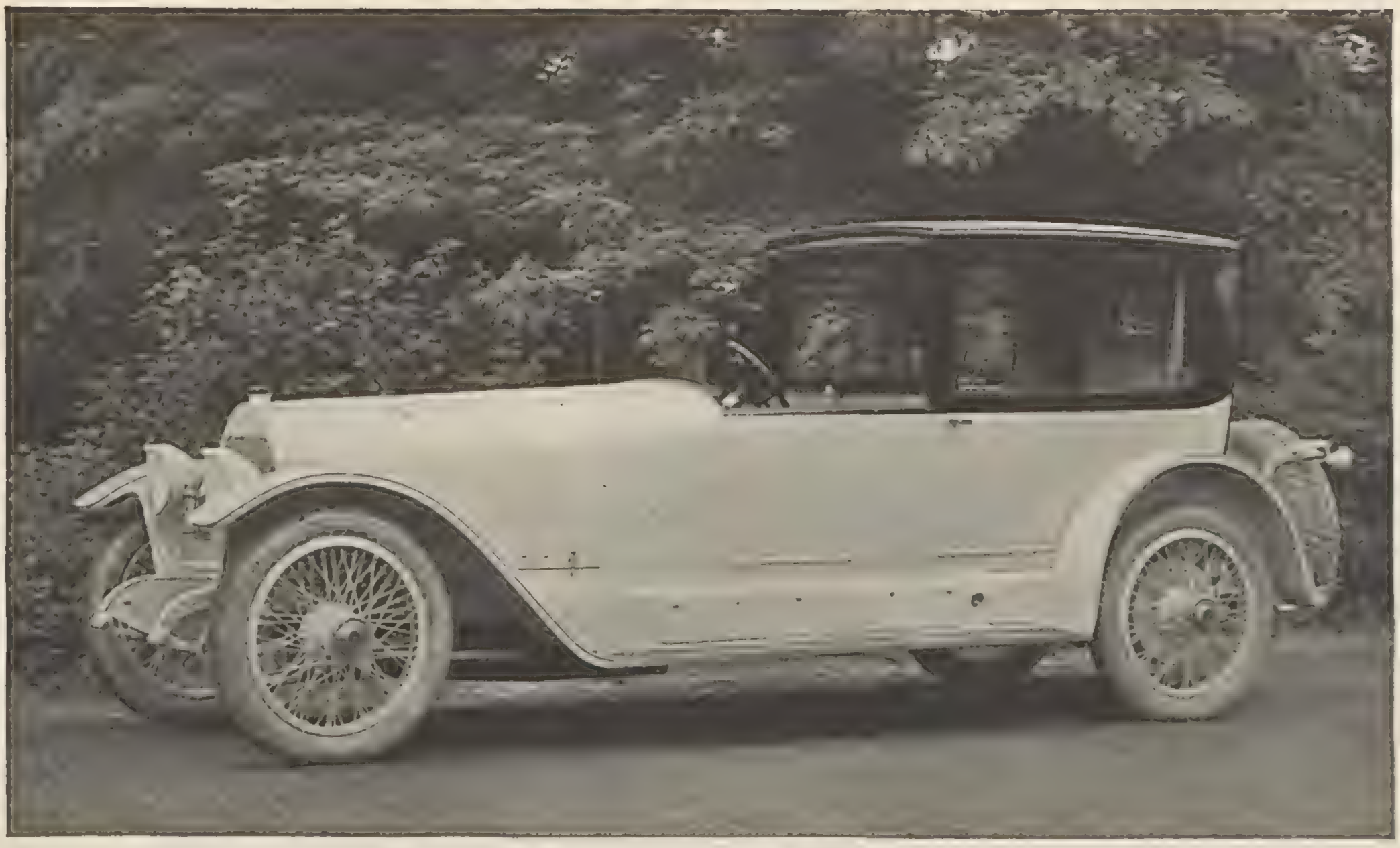
PIERRE OF THE LITTLE SHOP

As she passes out, another tourist enters, an American by his dress. Is he a shop romancer, she wonders, and will he have a quip and a jest for Pierre? It is on such that Pierre lives, that all Paris lives, in fact, and he who has not wrapped up with his purchases some memory of that Gallic grace that makes of every relationship of life a gallant escapade, has left half of his purchase behind. Pierre, in his way, was a Cyrano. He went to his death each day, the deadly monotony of his little shop, wearing a snow-white plume.

And so they were not useful exactly, those articles purchased across the sea, but there was an unearned increment of romance that attached to them. As the years went by their value increased and lent their owners a kind of distinction, a mellowness, from having possessed them so long.

Who has not seen that thin middle-

(*Continued on page 114*)



Special Coupe Limousine Locomobile

A BEAUTIFUL EXAMPLE OF THE FINE MOTOR CAR

Custom design by
The Locomobile Company of America, Bridgeport, Conn.

MURAD
THE TURKISH CIGARETTE

Compare them with Higher-Priced Cigarettes



S. Anargyros
Makers of the Highest Grade Turkish and Egyptian Cigarettes in the World

Colorite Your Hat



A SLOGAN originated by millions of thrifty women throughout the country who have made old straw hats look just as good as new with

Colorite
REG. U.S. PAT. OFFICE

COLORS OLD & NEW STRAW HATS

Fine for coloring your hat just the shade to match a new dress or to re-color this year's hat that has begun to look faded. There is nothing just as good as Colorite. It is a liquid sold in a bottle with a brush for applying. It is waterproof and durable. Easily applied by anyone. Dries in thirty minutes. Also fine for coloring Satin, Silk and Canvas Slippers, Basketry, Leather Hand Bags and Belts.
Sold by Drug and Department Stores throughout the United States and Canada. If your dealer cannot supply you, we will send a bottle of Colorite postpaid upon receipt of 30 cents. Be sure to name color you want.

16 COLORS TO SUIT YOUR TASTES:

Jet Black	Navy Blue	Cerise	Lavender
Dull Black	Cadet Blue	Burnt Straw	Old Rose
Cardinal Red	Victory Blue	Brown	Gray
Yellow	Sage Green	Violet	Natural

Directions on each box for mixing to obtain most any desired shade.

CARPENTER-MORTON COMPANY Established 1860
78 Sudbury Street — Makers of the Famous Economy Products — Boston, Mass.
Canadian Distributors: A. Ramsay & Son Co., Montreal

Blouses—

look better and *wear better* if made of

Skinner's

SILKS
SATINS
TAFFETAS

(36 inches wide)

Compare a SKINNER blouse with ordinary silk after a like period of use—

Compare the two after a few launderings—

You will then appreciate the meaning of SKINNER WEARING QUALITY—famous for 71 years.

For gowns, petticoats, skirts or blouses insist on Skinner's and

"Look for the Name in the Selvage"

None genuine without it

Buy—
War Savings Stamps
William Skinner & Sons

New York

Boston Philadelphia Chicago

Mills: Holyoke Mass.

Estab. 1848





PRESERVING THE WARDROBE

(*Continued from page 106*)

them up and down in fine warm soapsuds,—then dried by gently stretching and pinning them to a board covered with a white cloth, each point being straightened out and pinned tightly. If one is in a hurry and obliged to iron the lace, place it on a well-padded board, covering the lace with a thin white cloth so that the iron does not directly touch it. If the lace grows yellow, it may be washed in soapsuds and allowed to stand in the sun, a little bluing being added to the rinsing water. Often shabby white lace can be made to look like new by washing it with the soap which has been mentioned, which gives it a rich old-yellow tint.

PRESERVING ONE'S CLOTHES BY PRESSING

Constant pressing makes all the difference in the world in one's appearance, and a small electric iron, or, if one has not electricity at hand, gas or canned heat, make pressing possible wherever one may be situated. Fine embroidered lingerie or crêpe waists should be laundered at home, never rubbed hard, but dipped up and down in warm suds made of a pure reliable soap. After ironing them, finish by laying the embroided part face down on several thicknesses of a clean Turkish towel and pressing down rather heavily with the iron on the wrong side. This makes the embroidery stand out effectively and look much handsomer then when flattened out on the right side as so often happens in careless laundering.

Expensive trimmings and buttons, which are in good condition when the garments they adorn are too worn for further use, can be ripped off, cleaned, and put away for future use. Many a penny is saved in this way. The feathers from discarded hats, when cleaned in gasolene or dyed and recurled, do duty on several hats and even the most observant eye would never recognize them.

NO BACK NUMBERS

Never allow clothes to become "back numbers." Watch the styles in the magazines, attend the fashion shows at the leading shops, and try in every way to keep up-to-date. It's a small matter to put a new pair of sleeves in a gown or a waist, yet it means so much in the way of smartness. It's easy to remodel, too, if one buys a good pattern.

SHOPS THAT DEAL IN ROMANCE

(*Continued from page 112*)

aged teacher of Greek in a small western college, who came home last autumn wearing a toque from a London shop, a thing fashioned out of green velvet with a jaunty silver thistle a'cock on the brim and a streamer of thistle-coloured floss that waved backwards against her hair? Something suddenly appeared in her personality that had never been noticed before. Perhaps she was not as devoted to Greek roots as her pupils had thought her. Perhaps she even "trotted" through her Anabasis and her Zenophon in those undergraduate days of hers when the love of beauty was a flowing torment in her veins.

And the homes of our gentry, that gentry that boasts three generations and a college professor, from what do they get their chief distinction if not from those priceless little knickknacks and that general foreign overtone which three generations of tourists and travelers have brought back with them? Is not every well-imagined home in America, English as to its library, Dutch as to its kitchen, French as to its porches and gardens, Italian on every landing-place and in all the bedrooms? The bathrooms and nursery alone are American, and even they are filled with traces of Swiss domesticity and inventiveness.

BITS OF EUROPE IN AMERICA

Indeed, there is something consoling about paying a visit to a palace of the "new rich" of America, nowadays, for even here we find the blatancy of poor taste muffled in the charming restraint of other lands. Here is a Madonna with kneeling angels in an old gilt-framed triptych bought on some by-street of Sienna, no doubt, for a couple of crumpled ten lira notes. A majolica candlestick from Naples stands under a seascape painted by a poor Italian artist from the pergola of the famous Capuccini monastery at Amalfil. Here on the mantelpiece is a bit of brass, a Roman lamp, bought in the market-fair at Rome, and a pair of old straw-covered Chianti bottles from Fiesole in the guest-room hold sprays of pink and white cosmos at either side of the long French mirror. In the sedate Louis Quinze music-hall there is a little gold-legged table with a jewelled bonbon-box upon it which one recognizes as coming from one of the second-hand shops of the Rue Bonaparte, and, in the study, under the glow of an Edison electrolier, one descries a carved chair from Nuremberg with a dragon at the top ready to snap off the head of the portly owner of the house when he sits down after dinner to check up the stock list from the evening newspaper.

NOW THAT THE WAR IS OVER

But what will they have in store for us when we return to them, now that the war is over, those little shops across the seas? The peasant women of Capri, blinded with age and tears, can not dye the olive wood to those enchanting colours and set it in those intricate patterns that we so much admired when the little steamer set us down there to haggle for picture frames and glove boxes a few years ago. Pierre went away to the war and his little shop on the Rivoli is closed. Even in those imperial shops of the Opéra and those still more impregnable fortresses of British commerce along Regent and Oxford Streets, we shall not know that sense of material security that wrapped us about like a thick mantle when we saw them before. They will have come through the war sobered and changed. The colours of their goods will be less gay, perhaps, their designs less childishly spontaneous, their salesmen less intimate with foreigners. The touch of sadness in the heart will communicate itself somehow to those dashing scarlet opera cloaks of the Rue Madeleine, those little enamelled wrist-watches of Lucerne, and those wonderful towering coffee cakes of Amsterdam.

Perhaps our best hope lies in the fact that some day Volterrani's grandson and Pierre's granddaughter may emigrate to America and that their coming may implant in our dull heads a love of beauty and some of the patience and idealism of poverty on which much of the art of Europe was founded.



Pelgram & Meyer

Satin Francaise

"The Fabric for Every Occasion"

MANY of the new colors owe their popularity to their initial introduction in Satin Francaise.

There are many delightful new shades for you to choose from for evening gowns, wraps and every dress need.

Most good stores sell Satin Francaise. Write us for the name of the store nearest you if you cannot get it easily

Pelgram & Meyer
395 FOURTH AVENUE, N. Y.

Les Modes Mme. Chekanow



MME. S. CHEKANOW
19-21 West 36th Street
NEW YORK
PARIS

Dealers in all cities



BLOUSES and SHIRTS

FOR MANLY BOYS AND YOUNG MEN

Young men and manly boys *everywhere* who dress with care and refinement are partial to Kaynee Blouses and Shirts.

That distinctive style, workmanship and quality of fabrics so plainly visible in high grade garments for men are characteristic of Kaynee Blouses and Shirts. They feel dressy—look dressy and are the last word in comfort. The colors are *guaranteed* fast.

Sold by 500 of the better stores in New York and nearby cities elsewhere.

KAYNEE

KAYNEE BUILDINGS, CLEVELAND

NEW YORK
200 Fifth Avenue

BOSTON
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Your Favorite Gown

Make It Like New With Sunset

Last season's becoming dress, deftly changed a little here and there, and dyed a totally different color will look wonderfully smart and fresh, and no one will suspect it's not brand new. You will be delighted with the convenience, economy and satisfaction of

Sunset Soap Dyes

No need to buy new things when your old materials are perfectly good. Sunset enables you to get out of every garment all the wear that is in it; and Sunset color is boiled in to stay — the only way to make color fast.



Sunset dyes all fabrics —does not stain hands or utensils.

Ask your dealer for your favorite color or send us his name and fifteen cents and we will mail a cake postpaid

Pink, Scarlet, Cardinal, Wine, Light Blue, Navy Blue, Light Brown, Dark Brown, Light Green, Dark Green, Gray, Sand, Heliotrope, Yellow, Mustard, Old Rose, Old Blue, Orange, Black, Taupe, Purple, U. S. Olive Drab.

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North American Dye Corporation
New Corporate Name of Sunset Soap Dye Co.
Dept. V
New Rochelle, N. Y.

Sales Representatives for U. S. and Canada
Harold F. Ritchie & Co., Inc.
New York and Toronto





Photographs by Edith S. Watson

"Pst,"—and the vendor of herbs is standing beneath the window calling attention to his baskets of roots and leaves

SHOPS THAT COME *to* YOUR WINDOW

(*Continued from page 55*)

as to the value of his wares. To be sure, these wares would find little popularity among northerners, but in Cuba, where highly seasoned food is relished, the vendor of these roots and leaves is certain to make a good living.

But the visitor would do well to make his first purchase from a vendor of baskets, since he will need a basket to carry home whatever else he buys. He will find them in all sizes and all colours, these native baskets made of wild palmetto leaves bleached white, stripped into "strings" of even length, plaited into shape, and often dyed in fancy patterns. Some of them are very gorgeous—indeed, one may pay as much as twenty-five cents if one would have the very finest. And so popular are they, so necessary, in fact, that however heavily laden the basket vendor may be when he begins his rounds in the early morning, he has little difficulty in disposing of his stock by night.

Once one is prepared with an ample basket, one may shop to one's heart's content. There are vendors of tropical fruits and vegetables, others with small fish, freshly brought from the reefs outside of Morro, and still others laden with sponges from the sponge "grounds" for which Cuba is famous. The Cuban finds many uses for these sponges, and the vendor who sells them is apt to start out so laden with sponges that from a distance one might think he was enveloped in a military cape.

THE "BIRDMAN" OF CUBA

After all, sponges may be had in other lands—but where else can one find a vendor of birds and marmosets? They are often seen in Cuba, carrying shining goldfinches, banana birds, brilliant parrots, and birds of darker plumage. For the Cuban is a great lover of birds. Every patio, shop, and balcony has its bird-cage holding one or

(*Continued on page 118*)



Covered with his light-weight wares as with a cape, the vendor of sponges never fails to find customers



One can never have too many baskets in Cuba where they are sold on the sunny white streets



Linens You Can be Proud of

There are no finer Linens made than the Genuine Irish Linens that you get when you ask for

DERRYVALE

Genuine Irish LINEN TABLECLOTHS & NAPKINS

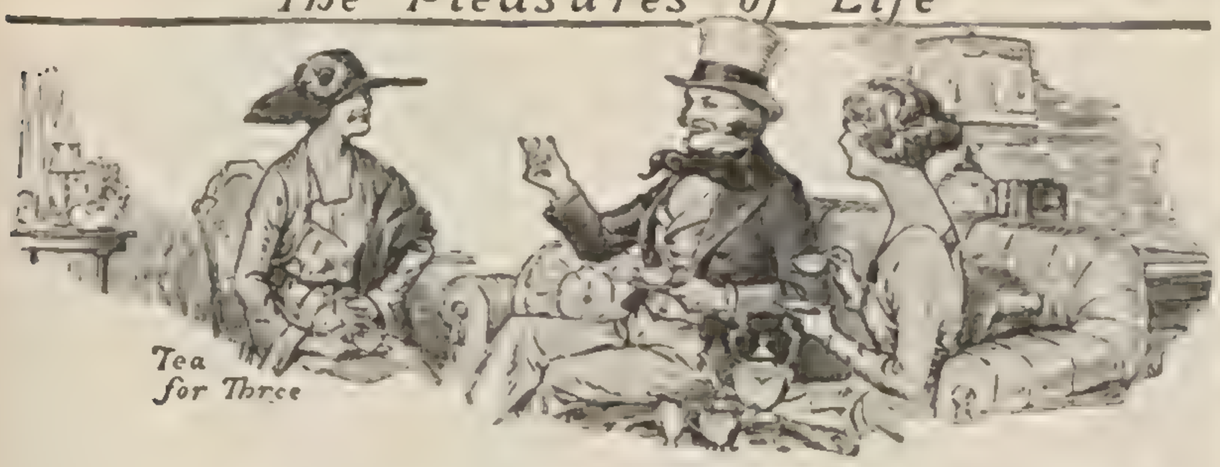
yet they cost no more than ordinary Linens and the service they give for years makes it an economy to buy them.

"How To Set the Table for Every Occasion," is a dollar fifty book, board bound, that is the guide of women everywhere who like to do things properly. We offer it to you for 50 cents (actual printing cost) to acquaint you with Derryvale Genuine Irish Linens.

You can obtain this book from the Exclusive "Derryvale" Agency in your city, or if you cannot locate the "Derryvale" Agency write direct to us enclosing 50 cents, mentioning your Dealers name and the book will be forwarded prepaid.

Derryvale Linen Co., Inc.
21 East 22nd Street, New York City
Mills: Belfast, Ireland

The Pleasures of Life



CLEAN, sound, white teeth add to the pleasure of living. Dr. Sheffield's Crême Dentifrice made by the oldest tooth paste manufacturers in America has brightened the smiles of thousands. As efficient as it is pure—formulated in accordance with the latest accepted theories of the dental profession.

Leaves the mouth clean and wholesome with a pleasant after taste. We do not believe a better dentifrice possible at any price.

DR·SHEFFIELD'S CRÊME DENTIFRICE
ESTABLISHED 1850



Send 10c in stamps for a medium-size tube, or 25c for full size. Note how pleasantly and thoroughly this exquisite dentifrice does its work. Sheffield Dentifrice Company, 421 Canal Street, New York City.



KAPOCK—for joyous springtime

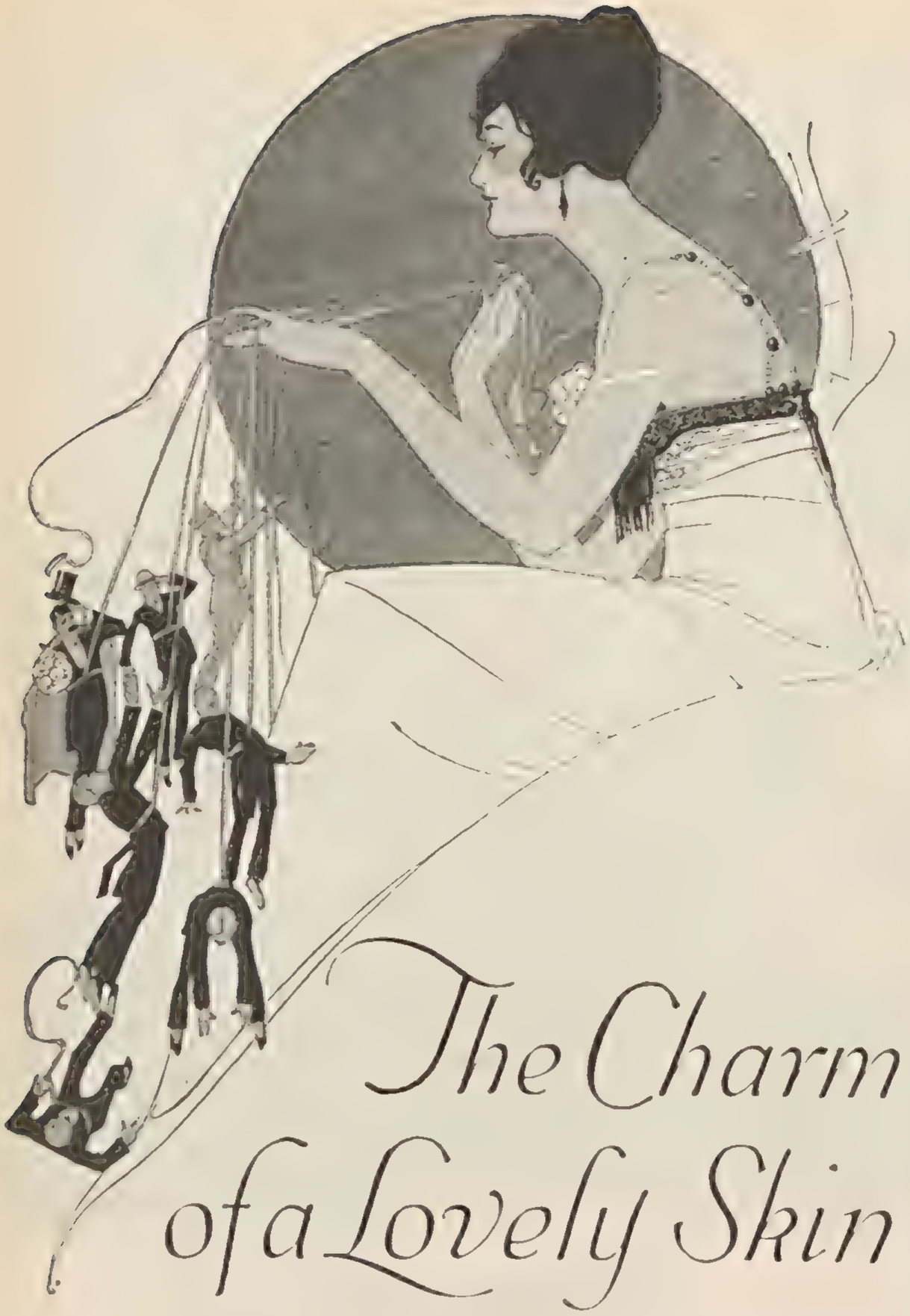
Window hangings of fresh, cheerful colorings that breathe the spirit of the budding world without. Rich, silk-like fabrics made for long wear. "*Long-life-colors*"—double widths.

Request your drapery dealer to write us for free "KAPOCK SKETCH BOOK" suggesting practical decorations for your home.

Look for basting thread trade mark in the selvage which identifies genuine "Kapock" Fabrics.

A. THEO. ABBOTT & CO.
Dept. D. PHILADELPHIA

KAPOCK
DECORATIVE FABRICS



The Charm of a Lovely Skin

You can dispense with that expensive variety of lotions and skin foods—one cream will answer all purposes and that is Crême de Meridor.

In the morning after the bath, during the day between engagements, at night after the evening's pleasure—Crême de Meridor should be faithfully applied. It keeps the skin glowing and healthy, smooth as ivory! It's a "day" cream and a "night" cream in one, and being greaseless it is easily applied.

Eradicate those tell-tale wrinkles at the eyes, those folds below the chin, free your skin from blackheads and blemish—it's the easiest thing in the world with Crême de Meridor.

Write for a free sample or send 40c for a complete Lazell Beauty Box, containing soap, toilet water, talcum powder, face powder and a miniature jar of Crême de Meridor.

Lazell PERFUMER

Newburgh-on-the-Hudson
Dept. 2-M
NEW YORK





Photographs by Edith S. Watson

Little carts are hitched to goats in Cuba, just as in Belgium and old Quebec they are drawn by dogs

SHOPS THAT COME *to* YOUR WINDOW

(*Continued from page 116*)

more little captives that have become tame in the hours their owner spends daily feeding them and talking to them. And the "birdman" who brings them finds a welcome wherever he goes on the island.

THE VENDOR OF LACES AND LINENS

Dry goods, too, are sold by picturesque traveling vendors. The salesman carries his laces and linens and muslins on a long stick, or, perhaps, if he is very enterprising, brings them to the window or the patio in a push-cart. Think of the luxury of shopping at home, on a warm afternoon, far from the crowds of our busy shops, rocking comfortably in the patio and fanning oneself as the vendor displays his wares, most of which are imported from Spain or France or England. It is far too warm, in the early afternoon, to venture out of doors, and his coming offers a pleasant recreation. Is it any wonder that he finds a market for his laces and his silks?

When one meets a Cuban, booted and spurred, sitting astride a fiery steed, and wearing a Panama hat worth in the neighbourhood of fifty dollars, as likely as not one finds that he is the milkman. He carries his milk in cans and the jingle that they make in the pannier is the signal by which one knows he is approaching. And his appearance is always welcome, for in Cuba milk is scarce and difficult to get and, whatever happens, the Cuban must have milk for the many cups of coffee by which, he claims, he keeps malaria away.

FROM THE MOUNTAIN REGIONS

Much of this coffee is brought into the market at Santiago from Oriente, the garden province of Cuba, by packhorses carrying coffee-filled panniers. The horses come, heavily laden and in single file, over the mountain trails and down the splendid coral roads that lead from the edge of the mountains to the city. Not only coffee and cocoa are brought in this way, but also fruit, packed in smaller bags to prevent their being crushed in transit. They are carried at night to avoid the heat and to reach the market in the early morning when trade is always at its best in Cuba.



One buys one's laces and muslins from a convenient cart which is pushed beneath the grilled window

THE GREENBRIER

WHITE SULPHUR SPRINGS
WEST VIRGINIA

FAMOUS for its charming Social life for more than a century. The GREENBRIER is, indeed, a great Country House, delightfully located in a park of 7,000 acres of forest and meadow. Connected with it is a Bath establishment known to the Medical Profession as one of the most thoroughly equipped in the world for the "Cure"—and Spring is the best time to take the "Cure."



AN 18-HOLE GOLF COURSE, constructed by F. J. Raynor, under the direction of Charles B. MacDonald — the master-builder, and a 9-hole course for those less experienced.

TENNIS ON PERFECT COURTS, cozy Casino, a large stable of saddle horses for use over mountain and valley trails—and always the most charming Social environment.

Write The GREENBRIER for attractive rates and booklets.

NEW YORK BOOKING OFFICE—
PLAZA HOTEL



Kleanet
Hair Nets

Of selected human hair of the finest sheen and texture. Hair Nets de luxe, durable, invisible and fully guaranteed. Cap or fringe shape.

2 for 25c.

At better stores or order direct from

Cosmos Trading Company
111 Fifth Ave., New York



Advance Fashions in Fine Footwear

WELL Shod Women are wearing shoes that harmonize with their gowns and gloves. Gray and Field Mouse are the shades in favor for early spring. Shoes of **"F. B. & C."** Gray Kid, No. 24, or of **"F. B. & C."** Field Mouse No. 88, are the style modes decreed by the Style Committee, and the choice of well-dressed women.

NOTE

"F. B. & C." Kid is made only from imported kid skins. As shipping facilities are still impeded, and shoes of these fine leathers in greater demand than ever a scarcity is bound to result. Early buying is strongly advised.

Summer styles have been forecast at the Southern resorts where smart shoes of **"F. B. & C."** White Washable Glazed Kid, "No. 81," are the acknowledged leaders of fashion. This is the only leather which **"Fits on the Foot like a Glove on the Hand,"** and requires no mussy dressing.

Look for these **"F. B. & C."** Trade marks stamped on the inside of shoes. They assure **"The Best There Is"** in Fashion and Leather.

F.B.&C. KID — "F.B.&C. Kid" — WASHABLE "FB&C" KID WHITE & GLAZED

Fashion Publicity Company
of New York

Youthful Beauty For Any Woman

The secret of a youthful face will be sent to all women who see their beauty vanishing or who have facial lines, wrinkles, or other disfigurements caused by age, illness or anything else.

Multitudes of women have found the secret of renewed beauty in Kathryn Murray's remarkable



Facial Exercises

which remove lines, "crow's feet" and wrinkles; fill up hollows; give roundness to scrawny necks; lift up sagging corners of the mouth and clear up muddy or sallow skins without the use of cosmetics, creams, massage, masks, plasters, straps, vibrators, "beauty" treatments, or other artificial means. The Kathryn Murray Method will show you how five minutes daily with these simple facial exercises will work wonders. This information is free to all who ask for it.

Results Guaranteed

Write for this FREE BOOK which tells just what to do to bring back firmness to the facial muscles and tissues and smoothness and beauty to the skin. Write today.

KATHRYN MURRAY, Inc.
Suite 332 Garland Bldg. Chicago, Ill.

Belding's
Silk Fabrics ◇ Spool Silks

As with classic masterpieces, the judgment of time has set it's approval on the perfection of fabric and design in Belding's Silks.

A beautiful, highly lustrous silk of individual weave is "NANCETTE" ~~a new Belding creation to meet the style demands of Spring.

BELDING BROS. & Co
NEW YORK



EVE WITH THE APPLE

WAR SUBSTITUTES FOR A MOTHER

(*Continued from page 53*)

Wilson. The French Committee: Sir Louis Clooten, K.C.M.G., General Ditte, C.B., General Pety de Thozee, Colonel d'Aubrey Taylor, C.M.G., Mme. L. de Hemptinne, Baronne de Jamblinne de Meux, Mme. F. de Hemptienne, Mme. Bosquet, and Military Chaplain Van Dyk.

But no sooner had the new society begun to get abreast of its work than other work came. Not only for the tiniest babies was help needed, but for the older babies, the "wandering orphans" whose unthinkable lives resulted from the devastation of village after village.

At the beginning of this phase of the work the Countess wrote to Mrs. Bache:

"You know that the inhabitants of those stricken countries wait always until the last moment to rush away from the destruction which has swept out their villages and homes. They hope, the poor people, that God will listen to their prayers and that they will be able to remain in their homes. At Ypres the bombardment became greater every day until it got to be impossible for any one to stay there. The old priest, a captain on this wrecked boat, made the rounds of his beloved town, and after giving a last glance, his eyes full of tears, to the burning ruins of his cathedral, he started slowly away. At every step he met women and children who could not go further. Some were wounded by shells, others too frightened to speak or walk. The old priest stayed with those who were dying as long as life lasted, and after receiving the last admonitions of the dying mothers concerning their children, taking the name of each, he took the little ones by the hand and plodded slowly on, and at each step almost, found some new victim dying by the road.

A PITIFUL LITTLE COMPANY

"Little Luzanne Berghe's mother had died along the road. She had had typhoid fever, but was struggling on with her child when a shell bursting near her killed her. The child was not wounded, but terribly frightened, and the priest took her to join his little company. Further on he found little Maria Creel alone, without any one near her. The child could speak only her name—nothing else. A few steps further Maria Clacrebroadt was found in the same way, only that she had been wounded and her little face was full of blood. Further on Mme. Hazebroeck was lying on the side of the road severely wounded by a shell and very ill. Her little daughter Alice was crying; they had not eaten for hours. The mother gave the name of her child to the priest and said that the father was a prisoner in Germany. Then she died. Thus the priest had another added to his flock.

"Little Nellie Chesquiera was running with some other children as the priest came along. When one of the women saw him she brought the little girl up and said that the child was in the French village near Ypres with her family, but that her father had been killed and that the mother had been taken away by the Germans to be a servant in Brussels, and did not know anything about the child. So the priest took her also.

"As he approached the frontier the priest found a woman lying dead, with a baby sleeping in her arms. The child had a piece of paper pinned to her dress and on it her name was written, Eliza Lemalien. These dying mothers seemed intent that their little children should not go out orphaned into the world without their names being known, and the priest found several other children, their mothers dead, and the child with its name on a little piece of paper pinned to the dress, waiting for fate. In this way came to his little band Minnie Rocleus, Martha Veramps, Marie Vanden Breische, and Agnes Luissaert. This last little girl had been wounded in her home and her mother had been killed. A young boy had taken her with him as far as he could go, then he was wounded and fell at the side of the road.

"The little flock had grown to quite a number, and as the priest plodded on he found a woman dying at the roadside. He went to her. She was so weak that the only thing she could do was to give her baby to the old man and ask him to take care of the child. She whispered the child's name, Jeanne de Leu, then died.

"Just ahead a shell fell on the roadside, killing several women and children. Two little girls were left alive in this group. Their names, strange to say, were Godelieve Didier and Godelieve van Dromme. So the priest took with him these two little children and kept on hastening toward safety.

WITHOUT FOOD OR SHELTER

"At the crossing of a road three nuns were praying, and when the priest came up to them he said, 'Come with me and take care of my children.' So the little band traveled on together until the children's strength was exhausted and they could go no farther. They found, however, shelter for the night in a stable and obtained some food. Next morning they continued their flight farther from the murderers, and so each day, until they found an empty convent where they were allowed to stay.

"At first and for many months the children had nothing to lie upon but straw, but after a while some good-hearted people brought help to the little orphanage, which now has one hundred and forty-two orphans. Every one is doing his best to help the priest and the nuns. Even the British soldiers, who have a camp quite close by, give the children every day a part of their dinners and many Tommies bring the jam and cakes they get for the little orphans of France and Belgium."

DOLLS TO MAKE A MERRY CHRISTMAS

An appeal was sent to America for dolls for these children last Christmas. Mrs. Bache undertook their collection and the transportation of them to the orphanage at Calais. The 142 little French girls in the convent, who had only two dolls among all of them, were, when this movement was finished, provided with plenty of them. Of this the Countess wrote: "When I entered the orphanage convent with the boxes full of dolls, the children had no idea of what I was bringing. They all rushed up to me and said, 'Good morning,' wondering what the boxes were for. My wish was to take the name of each donor and the name of the child who received her doll so that those who gave would know, but it was impossible. When I opened the boxes to take out the dolls all the children were so anxious each to have one that I had to give it up and the only thing we could do was to take the photographs of small groups of children with their dolls."

Mrs. Bache has recently gone to France herself to see personally all the happiness that the American branch of the War Babies' Cradle has been

(*Continued on page 122*)

ESTABLISHED 1874

Bonbons are ready again

Delicate, creamy—as delicious as ever. Although they had to stop making bonbons for many months during the sugar shortage, the Huyler's candy-makers did not lose their superior cunning. Now, once more, every Huyler agency and store is offering regularly before-the-war assortments.

Ask again for your favorite

Huyler's NEW YORK

67 Stores—Agencies almost everywhere

In Canada-many agencies; factory and store in Toronto



Four Unmistakable Evidences Of Age



IT is in the order of their appearance that you will naturally recall them.

First, **lines**, the appearance of which means that the natural process of renewing life and vigor to the delicate muscular structure of the skin, has begun to fail.

Next, **wrinkles.** The muscles have now relaxed completely and coloring is fading rapidly. Youth is going.

Third, the **double chin.** Through utter neglect, the very contour itself has been altered. This is deplorable, for even in the absence of many redeeming features, the woman who has maintained a youthful contour has an immense advantage.

Fourth, the form itself loses its inherent grace and suppleness and becomes heavy and gross, even as the face has. Youth has gone.

Four Ganesh Preparations

that will conquer ageing conditions

LINES. Keep the skin strengthened and toned and you will never be troubled with lines. Mrs. Adair's Ganesh Diable Skin Tonic is prepared for this very purpose. It enables the skin to withstand cold winds and exposure to sun, doing away with looseness and flabbiness. Use it consistently and your skin will remain firm and white. Per bottle $5.00, $2.00, 75c.

WRINKLES. Can be removed only by building up the supporting layer of muscles under the skin. You can do this successfully by feeding the skin with the nourishing Ganesh Eastern Muscle Oil, which is so akin to the natural oil of the skin that the tissues respond to it immediately. This oil is one of Mrs. Adair's greatest discoveries and there is nothing like it. $5.25, $2.65, $1.10.

DOUBLE CHIN. Must be overcome during the sleeping hours while the muscles of the neck and chin are relaxed. Mrs. Adair's Ganesh (original) Chin Strap lifts the face back into position, accomplishing the gradual elimination of all fatty tissue. $5.00. $6.50.

OVERWEIGHT. Can be successfully combated and banished by use of Ganesh Retardine which will positively reduce flesh. Jar, $1.75

Ganesh Preparations are sent by mail with full instructions. Mrs. Adair's Lecture Book, which tells of many other Ganesh preparations, sent on receipt of 3c postage.

A Ganesh Strapping Muscle Treatment administered by experts at Mrs. Adair's Salon, will do wonders for the face.

ELEANOR ADAIR

557 Fifth Avenue, New York

92 New Bond Street, London, West *5 Rue Cambon, Paris*



Lewis & Co.

126 EAST
34th STREET
NEW YORK



NEGLIGEES

YOUTHFUL
BEWITCHING
ALL COLORS

$45.00 to $95.00



Front Lace and Back Lace

KABO

"LIVE MODEL" CORSETS AND BRASSIERES

Even the highest priced Kabo model is inexpensive for the woman who must be active, efficient, well dressed—always in good health. And paying a little more for a better corset provides the lines that give less expensive suits and gowns *good style*

Kabo Corset Company New York Chicago San Francisco

Stewart & Co.

Correct Apparel for Women & Misses

5th Avenue, at 37th Street

Smart New Suits

In the accepted modes for Spring

Very Modestly Priced



531

532

531—Distinguished new Spring Suit of Wool Tricotine, in jaunty belted model, accentuated with smart stitching on pockets and rows of buttons. Tailored in a manner absolutely beyond criticism. **$49.50.**

532—Charming new belted suit, fashioned of Men's Wear Serge. Smartly box pleated back from waistline down, further adorned with rows of buttons. Double novelty pockets, trimmed with braid and hand made crows feet. **$39.50.**

Mail or phone orders given prompt and careful attention

Send for illustrated style book 20

FRENCH FABRICS

(*Continued from page 59*)

left is one of the new striking foulards which, owing to the softness of its colouring, is very pleasing despite the size of its pattern. The design is blue printed on a very soft grey ground. At the right of this is a queer little old-fashioned taffeta which could be made up into the loveliest of frocks for a young girl or even for just the right sort of elderly lady. Its ground is creamy white crossed with very fine bars of black and crossed again with larger wider bars of mauve. In the squares thus formed little mauve and blue flowers are placed precisely. A curious brocade from Paris which has been named "Triomphe" is shown at the right of this. It is vivid in colour, as one may well imagine from its striking design of elephants and tigers. Vivid in colour also is the black satin with blocks of a dull orange yellow scattered through it which is pictured at the right and a little above. It is in distinct contrast to the dark blue foulard with many tiny rose coloured roses inscribed with geometric precision over its surface, sketched just below. Typical of the new Persian note is the printed surah of very soft and beautiful colours sketched at the extreme right.

The two photographs at the left on page 59 show selections from the importations of B. Altman and Company. At the extreme left is a navy blue printed chiffon which is interesting principally because of the very beautiful way in which the pattern has been worked out. Little green sprays are scattered all over its surface, and entirely separated from them are purple and blue plums of a size which could never have grown on sprays so small and fragile. The other photograph shows a printed crêpe de Chine in which one sees again the eastern influence. The white ground of this material is so well covered that one scarcely sees it, and the tones in which the design is worked out are lovely soft blues, yellows, and reds.

Embroidery will play a more important part than ever in the gowns of spring and summer. It will still be placed on both the corsage and the skirt and will recall Chinese embroideries of exotically coloured corals on a background of dark blue, black, or grey silk. This type of embroidery is being worn now and has already been seen for several seasons. Embroidered braids will be seen again on linen gowns and will be wide or narrow, as the case may be. A braid of this kind will be embroidered with red or blue wool, with sometimes both shades used together, and it will be used at the hem of skirts or following the lines of the waist. There will be aprons all of wool embroidery, but the greatest novelty will be linen or cotton frocks embroidered with silver and gold threads mingled with coloured silk ones. Organdie dresses will be embroidered either with big Chinese flowers in violent colours, or with little multicoloured dots of black, blue, red, or yellow, very small and scattered equally over the surface. This mode instantly recalls the frilled frocks of the type worn at least forty years ago and made of stuff called "tarlatan"; and now we shall have the same idea carried out in organdie.

NEW TRIMMINGS FOR SPRING

For woollen frocks there has never been so much embroidery. Some designs imitate *point de Hongrie*, with lance-shaped patterns in mingled colours. These embroideries are used chiefly for cuffs, revers, aprons, and in bands at the sides. For evening gowns we are adopting the little fringes of diamonds mixed with coloured beads. For example, on a chemise gown of silver, the material is embroidered with what looks like a rain of beads in blue, red, crystal, and yellow. There are many little fringes of tiny beads mixed with silk, used almost like a sort of embroidery, but the elegance of fringe depends upon the choice of the stuff it trims. Small fringe with silk jersey will be a particularly smart fashion for the coming season.

WAR SUBSTITUTES FOR A MOTHER

(*Continued from page 120*)

able to bring to the orphans in the convent and to the soldiers' wives, most of whom live in that part of the country called the Pas de Calais. There have been terrific bombardments since the dolls went across and many a little toddler in the street, who has been unable to get to the Cave de Secours in time, has had an arm torn off or has gone to fill one of those little white-crossed graves with which France is sown so thick.

Now the bombardments are over, but the poverty is not. There are just as many orphans and they are almost as hungry as they were back in 1916. A little gift brings such a lot of gratitude. Letters pour in from the children who have been made happier or more comfortable through The War Babies' Cradle. The Countess of Hemptienne sent these letters, received among so many others, that those in America might realize how simple are the things that bring great joy.

Fort Nieuley.

My dear Madame:

What joy to return home this morning with the beautiful gift, which comes from your good heart so far away. A thousand thanks and I want to tell you that it was a book full of lovely pictures. Many kisses.

Jeanne Bouclet.

Dearest Lady:

I am sending this little letter to thank you for the little toys you sent and the little stockings. I thank you a thousand times, Madame, for your kind heart. Keep, Madame, my gratefullest thanks.

Louise Clayman.

The fear of all those in charge of war charities to-day is the fear of the W. B. C.—that since the war is at an end, released from anxiety, America may forget to give as generously as before.

What do you think? . . . And by the way, wouldn't it be rather practical and typically American to think with your check-book? Cheques or contributions may be made to Mrs. Jules H. Bache, Treasurer of War Babies' Cradle, 42 Broadway, New York.





Hair Beauty

must be insured by the Quality of aid you give it. This implies but one course—faithful use of

ED. PINAUD'S HAIR TONIC

This, the original Eau de Quinine, is nature's true aid in restoring youthful lustre to the hair. Use it with confidence in its safety and certainty. Safe because of Quality. Certain because it contains elements for removing dandruff and imparting hair beauty—it contains nothing else, except a delightful fragrance.

It is a fact that ED. PINAUD'S "Imparts to hair a beauty rare."

Special Offer: For 10c a testing bottle sent anywhere, together with a sample of our exquisite new Parisian Extract "Campeador."

Write our American Offices today.

PARFUMERIE ED. PINAUD
ED. PINAUD Bldg., Dept. 76, New York



A Fascination

MORE THAN LUXURIOUS

Morning Glory

REGISTERED U.S. PAT. OFF.

THE SILK INCOMPARABLE FOR UNIVERSAL WEAR

In pretty evening and smart street shades

BERFELDEN MILLS

Silk Manufacturers 390 Fourth Avenue, New York



Dress Your Kiddies *in* Paul Jones Middies

THEY are made with the same care and attention as the Paul Jones Middy Blouses which you have known for so many years. They are guaranteed and they are really quite inexpensive when you consider how they wear. We picture above the Paul Jones Underall, and Paul Jones Sailor Suits for Boys—both short and long trousers.

Ask the Paul Jones dealer to show you the complete Paul Jones line and look for the Admiral's head. This year particularly we believe it is doubly to your advantage to make sure of the Paul Jones label.

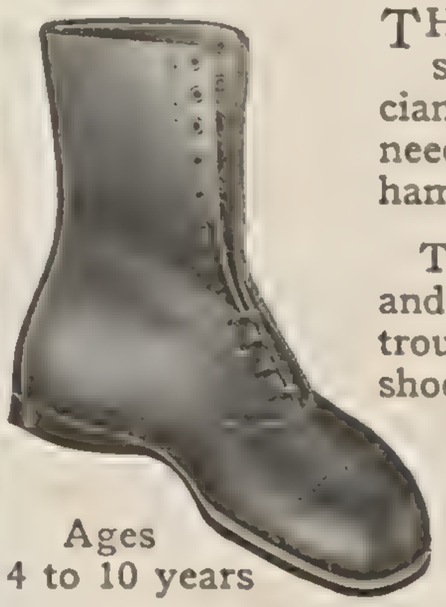
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Write for Style Book *Sent Free on Request*

THE SHOE THE DOCTOR ORDERED FOR YOUR CHILDREN

The Specialist Shoe

SOLD ONLY BY FRANKLIN SIMON & CO.



Ages 4 to 10 years

THE *SPECIALIST SHOE* is designed by an orthopaedic physician who knows just what children need to protect their feet without hampering their growing.

They are practical, comfortable, and will obviate all those foot troubles which children inherit from shoes that are incorrectly designed.

Made of high grade tan or black Russia calf, with welted leather soles and spring heels.

Sizes 8 to 10½ **$5.50** Sizes 11 to 2 **$6.50**

Widths B to E

Children's Shoe Shop—Third Floor

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



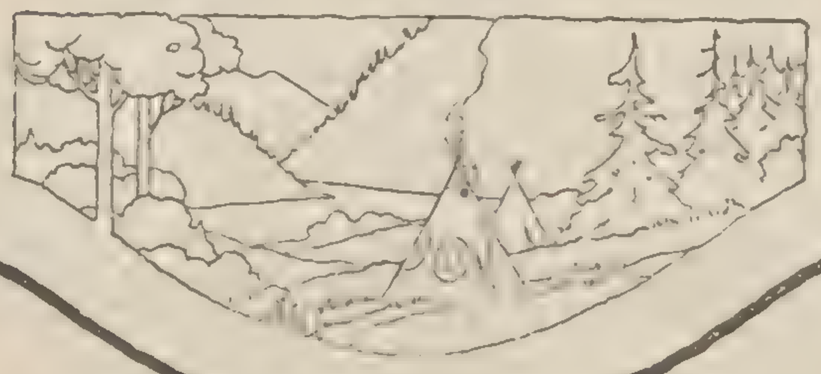
Mohawk
SILK GLOVES

IF you have ever shopped in Paris, and asked to be shown some fine silk gloves, it is probable that you have found stamped in the wrist the words "Made in U. S. A." Trust the *Parisienne* to know that the finest silk gloves in the world are made in America.

Mohawk Silk Gloves are American "to the finger tips": Made on the banks of the Mohawk in the oldest American Silk Glove Mill, where quality is as traditional as the Indian legends of this lovely valley; made by men and women who are American by birth and extraction, who are fine glove makers by training and inheritance.

The finest stores in the land have sold these gloves for many years. Their lovely quality and beautiful fit make it worth while to ask for Mohawk Silk Gloves wherever you shop.

Mohawk Silk Fabric Company
Fultonville *in the Mohawk Valley* **New York**
Sales Offices: 257 Fourth Ave., New York City





A circlet of rubies and earrings and an ornament of platinum and diamonds were the exquisite jewels worn by a dark-haired woman at the Carnaval de Victoire

NEW YORK FROCKS *and* FESTIVITIES

(*Continued from page 51*)

superimposed layers of chiffon for the skirt and the simplest of blouses, sleeved or unsleeved as the case may be. The only really new thing about them is the advent of the sash of contrasting colour, very wide and very soft and usually tied over one hip. An interesting frock worn at the dance which has just been mentioned was of orchid coloured chiffon with a belt of a curious shade of red, and its wearer wore shoes and stockings of the same colour. Although this combination sounds rather dreadful, as a matter of fact it was charming.

FOR FREE MILK FOR FRANCE

The dances given in the grill-room of the Lorraine for the benefit of the Free Milk for France Fund have been very successful. On the opening evening many people came from the opera and the theatres, and all the tables were taken. Mrs. Reginald Vanderbilt, whose enthusiasm can always be counted upon when dancing is concerned, was present wearing a frock of old-blue chiffon which outdid even Paris in its shortness. This is one of the few instances in which an American woman has adopted the extremely short gown which Paris is sponsoring. Dance frocks continue to be cut comfortably short, but as yet there is no marked tendency to curtail their length, and street frocks remain much as they have been, coming nearly to the ankle. The really smart woman, with a few notable exceptions, has not taken to the extremely long gown which some of the New York dressmakers sponsored this season, but neither has she gone in for extravagant shortness. About ankle-length is the skirt of the average smart New York woman of medium build. If she is very slender or very young, she probably has it shorter. In cases where a French model is adopted outright, a bit of camouflage is sometimes introduced to conceal its abbreviation, as in the case of a model worn recently by Mrs. Reginald Vanderbilt, which had doubtless been lengthened by a bit of tulle at the bottom. The gown was of terra cotta velours with several flounces on the skirt which did not, however, completely encircle it, but left plain panels at the side. With this frock Mrs. Vanderbilt wore a hat of brown satin embroidered in curious Chinese motifs.

SOME DISTINCTIVE COSTUMES

At the Lorraine dance, one of the most attractive gowns of the evening was worn by Mrs. Craig Biddle. It was of black satin fashioned with interesting loose bands which crossed the upper arm and suggested sleeves, but left the entire shoulder free. This arrangement is very becoming to the woman who has broad shoulders and who does not find the entirely bare arm becoming. Mrs. Biddle's only jewels were diamond earrings and a very wonderful necklace of diamonds, which she has worn quite a bit this season. An interesting coiffure was adopted by a young dark-haired woman on this same occasion. Her hair was divided into two parts in a parting directly in the middle, across the top and down the back of the head, and on each side it was bound into two Gretchen knots held in place by a bandeau of pearls and diamonds.

Many of the parties at the Lorraine dance came from "Le Coq d'Or," Rimsky-Korsakoff's fantasy which always draws a smart crowd at the Metropolitan. It was at this performance that Mrs. E. H. Harriman wore a lovely wrap which had an upper portion of black velvet to which was attached a beautiful black and silver chiffon brocade. Mrs. Vincent Astor, who has but recently returned from her work in France, was hostess in the Astor box, and during the evening was the subject of not a little attention from the audience. She wore a simple dark gown with a black velvet wrap edged with silver fox, and her jewels consisted of pearls.

JEWELS IN THE HAIR

A number of jewels were worn in the hair, and among the most interesting was the coronet seen on an Englishwoman who had her coiffure arranged in a high pointed knot accentuating the delicate oval of her face. This head-dress combined with a gown of black tulle and a great black feather fan produced an ensemble of unusual distinction. At present one seldom sees smart jewels in sets, but the exception to this rule were the jewels worn by a graceful woman at the Carnaval de Victoire at the Ritz. She wore an exquisite and delicately wrought circular ornament of platinum and diamonds hung from a link chain, also of platinum and diamonds. The design of this ornament was repeated in the earrings which were also circular and hung on a diamond and platinum chain. About her dark coiffure was a circlet of rubies.

The true secret of charm in jewellery, as in everything else, lies in the matter of individuality and appropriateness. A very interesting use of coloured stones was evidenced recently in a costume worn by Mrs. Craig Biddle. With a dress and coat of garnet coloured cloth and a hat of exactly the same shade, she wore about her neck a close necklace of garnets quite large in front and graduating to medium size at the back. With her very dark hair and clear olive skin the effect was charming. Emeralds, too, are very lovely on a dark-haired woman. They are particularly lovely with white, as was illustrated in the stage costume worn by Mary Garden in the title rôle of "Gismonda."

The Eternal Spring Question

Butte, Mont.

Dear Madame:—

I received my gowns late yesterday and am more than pleased with them both. I have never had a dress made here or in the east that fit me as well as do these. It is a puzzle to me how you do it.

If at any time you would like to send my name and address to some of your customers I will be glad to answer any questions. I will certainly tell my friends how well pleased I am.

Yours very truly,

(Name on Request)

WHAT AM I TO DO **with those gowns that I can not wear because they are now out of fashion, yet whose materials are much too valuable to utterly discard?** ***Answer: Send them to Mme. Rose at her expense.***

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(Read letter to left)

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We are regularly in receipt of importations from England and France of fine hosiery ordered by us in some instances nearly two years previously.

Exclusive styles not readily procurable elsewhere.

Large varieties with ample supply of individual patterns the rule rather than the exception.

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With one of these charming black frocks in your wardrobe, you can be appropriately and becomingly dressed for almost any occasion.

Raven-hue Dresses of Black are styled smartly, but with a refined conservativeness of line that keeps them in fashion for several seasons.

Created by designers who have made a special study of the possibilities of this one color and know just how to bring out its subtle beauty.

Moderately priced, but exquisitely finished and fashioned in all fabrics in vogue.

A wide variety of models specially suited for mourning wear, also.

Our booklet "C" illustrates a few of the most attractive spring models. Write for it, giving the name of the store from which you prefer to purchase Raven-hue garments.

NATIONAL BLACK GOODS COMPANY

THE BLACK LINE

44 East 32nd St., New York

THE YOUNGER GENERATION

THE spring materials for the coats and frocks of the younger generation are quite like those of the grown-ups. For tub frocks, English prints in their quaint designs and charming colourings will be most popular, as they launder extremely well. They are very new and attractive and are particularly suitable for simple dresses for young girls. Heavy linen crash in all colours will, of course, be much used this season as it has always been heretofore. For "dress up" frocks crêpe de Chine, voile, and organdie in white and pastel colourings will be very smart. These fabrics are dainty in themselves and may be made up very charmingly. Also, dotted swiss with a white ground and turquoise or pink dots will be used a great deal for afternoon wear. Ginghams in checks and plain colours are an old standby, but as the dyes are not as durable as they once were, they are not quite as satisfactory as formerly.



Frills are delightful young things, so why shouldn't a little girl indulge in them?

For coats, one sees as great a variety of materials as in the wardrobes of the grown women, including everything from softest taffeta to wool velours. For motoring this season, the little girl will wear a coat modelled on quite grown-up lines. The sketch at the upper left on page 128 shows her wearing a navy blue taffeta motor coat with a becoming shawl collar and taffeta cording for trimming. There is a graceful sash belt which ties loosely at the front and is finished with navy blue fringe and the costume is made complete by a very youthful taffeta tam o' shanter motor cap. For a chilly spring day a warm coat of citron velours is a most welcome addition to the wardrobe of a school girl. The coat at the lower right on this page is trimmed with a collar, cuffs, and a band of navy blue velours finished with a navy blue woollen fringe and citron velours flowers growing in its border. This unusual trimming is very smart and attractive. The coat is belted in front and in back, and there is a smart toque to match.

A FROCK FOR A PARTY

The small maid sketched at the upper right of page 128, wears a party frock of softly pleated white crêpe de Chine that would win the heart of any little girl. It is made with a sash embroidered in the palest of rose buds. A collar cut into petals and embroidered in eyelets and

(*Continued on page 128*)



Three pretty things in one wee frock, French linen, English print, and a very small girl



MODELS FROM MISS STICKNEY

Citron velours fashions a coat that grows flowers and fringe with equally great success



NAIAD Dress Shields

NEARLY every woman knows the true economy and perfect cleanliness of Naiad Dress Shields. They can be washed and ironed and always look new. They are easy to attach and detach. They give perfect protection to blouse or gown. Containing no rubber, they are slow to wear, are odorless and sanitary. Quickly sterilized by dropping them in boiling water for a few seconds.

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A cooling, whitening and freshening emulsion.

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Stimulates the circulation and clears the skin, imparting a soft glow. Used with Creme Anti-Rides.

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A skin tonic for invigorating and nourishing the skin. Excellent for the skin of children.

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EST. 1903



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Miss Manhattan



MODELS FROM HOLLANDER

A treat to see and a treat to be is a little girl in a blue taffeta motor coat



Soft and white and delicately rose-embroidered, is a frock for a little girl

THE YOUNGER GENERATION

(*Continued from page 126*)

sleeves bound in ribbon and finished with rose buds in colour makes this one of the most attractive frocks of the season. French linen, combined with English print in the little Eton jacket dress shown at the lower left on page 126, makes a most wearable dress. The Eton jacket is of the linen in old-blue, and the pleated skirt, collar, and cuffs are of English print, white of background and navy blue as to dots. White pearl buttons form a straight little row down the front of the blouse. Above it is a particularly lovely sleeveless frock of dark brown linen worn over a tucked blouse of café au lait rajah silk. Finely pleated frills make a dainty finish for the band, collar, and cuffs of the blouse.

FOR DAY-TIME WEAR

The lines of the old-blue linen dress shown in the sketch at the bottom of this page, are particularly simple, but the touch of black in the tie and sash make it exceedingly chic. The sash passes under the four little tabs that button onto the front of the skirt and finishes in the back with a bow and ends. These unusual tabs also trim the sleeves.

The blouses for the young girl are particularly charming this spring. For sports wear they come in white and coloured linens and are made on simple lines and trimmed with pleated frills around the collar and cuffs. The daintier blouses are of organdie or handkerchief linen, edged with narrow Valenciennes lace. These organdie blouses can be bought in vivid shades of rose, blue, and apple green and are most attractive worn with white skirts of linen crash for summer. A costume of this kind is both smart and very practical.



Any game could be played in this blue linen frock

HATS FOR THE YOUNG GIRL

Hats for the older girl of twelve or fourteen years are made of pleated taffeta in shades to match their street costumes. The more elaborate hats to go with light dresses are fashioned from combinations of coloured taffeta and leghorn. An unusual new hat for spring is a poke-shaped hat of the material to match the dress, in one case white handkerchief linen striped with blue. For the young girl, as for her older sister, this shape is among the smartest modes for spring. A lovely hat to go with the party dress is a wide-brimmed leghorn trimmed with a pleated frill of écru lace and tiny flowers and leaves in pastel shades of taffeta. Ribbon streamers in old-blue complete a charming effect which has a little of that old-fashioned air that has become so very new of late. The little girl of to-day has as much opportunity as the grown-up to dress becomingly and distinctively.

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HOW often have you admired the dainty and stylish porch dress your neighbor wore when you made that afternoon call? Be the admired one yourself by adding a few reasonably priced La Mode Porch Dresses to your wardrobe.

"There's a La Mode style for every woman—a La Mode dress for every purse."

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No. 2268 — Of fine quality Gingham with collar and cuffs of White Pique. Tabs of white Pique on pockets, and black bow at collar serve to lift this dress above the commonplace. Price $6.00

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No. 2293—Of superior Chambray. With collar and cuffs of unusually fine quality white Pique. Attention is particularly called to chic and stylish lines of this model. Price $8.50

All dresses come in the season's most attractive shades.

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No. 927—Made of fine grade black poplin, wide Gibson tucks over shoulders, detachable collar of self material, also additional detachable collar of white organdie. Two button cuffs with extra detachable white organdie cuffs. Skirt panel front and back. Highest quality and expertly tailored. Sizes 34 to 46. Price $4.50.

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Gothic

THE tone of the Sonora is wonderful—true, mellow, sweet, full of expression, warmth and life.

The model here shown is of exquisite artistry and is notable for its richness of carving, its dignity of line and superb wood color.

A complete collection of standard upright models and these period designs are now available:

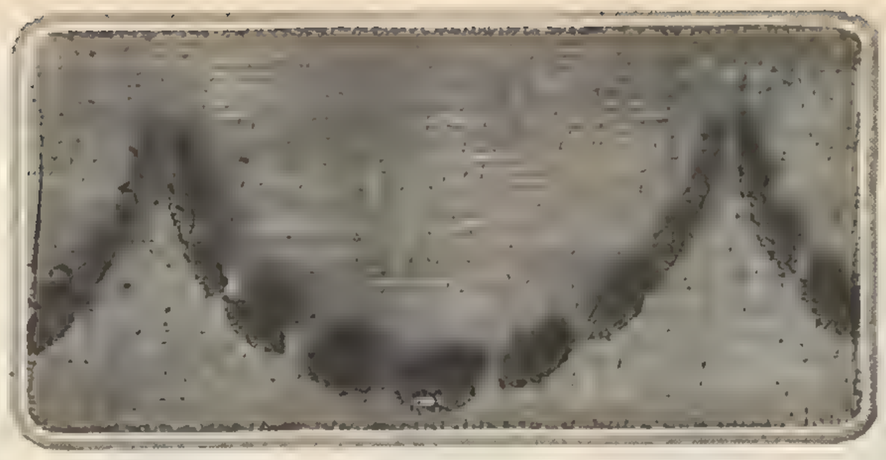
Duncan Phyfe	*Louis XVI*
Adam	*Louis XV*
Colonial	*Chinese Chippendale*
William & Mary	*Chippendale*
Jacobean	*Gothic*

Special styles or complete equipments will be made to order.

THE ILLUSTRATION SHOWS THE SONORA GOTHIC AS IT WOULD APPEAR IN THE NORTH CLOISTER OF FAMOUS COMBE ABBEY, WARWICKSHIRE, WHICH EDIFICE DATES BACK TO THE DAYS OF KING JOHN AND THE CISTERCIAN MONKS.

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Dealers Everywhere

The Highest Class Talking Machine in the World



Strings of green silk beads are embroidered on the dark blue ground of "Les Colliers de Perles"

NEW RODIER FABRICS

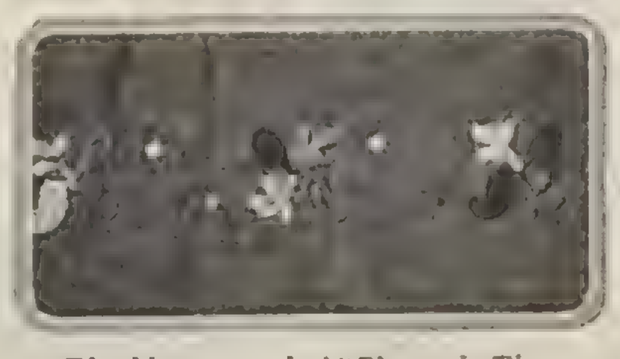
FROM Rodier's collection of new spring materials, it is evident that raised patterns in cotton on a cotton background will be the basic idea of many of the light stuffs of which our summer frocks will be composed. Some of them recall those which were worn after the war of 1870, and some of the patterns, scattered over a white cotton ground, give the impression of the old transparencies with coloured flowers strewn over them which our mothers wore under the name of tarlatan and of which their pretty balloon skirts were made. Those who can not remember these stuffs, can at least consult the charming portraits in which they appear and which keep them fresh in our memories.

The colourings of this season are very new, and in some cases as many as six different shades are used at once on a background of dark blue or of white. In other seasons cameo effects or black figures on white have been more popular, but this year there is no doubt that gowns combining several colours are finding favour. The dotted cottons are prettier than ever and show a variety of designs. "Les Colliers de Perles," the fabric shown at the top of this page, and "Les Colliers d'Or et d'Argent," shown second from the bottom at the left on this page, are very Parisian in their simplicity. The design is an embroidery of a string of beads, in coloured silk in the first instance, and in gold and silver in the second, on a plain background. "Fleurs de Timgad," shown in the middle on this page, is a fabric with a design of very bright colours on a porcelain blue ground.

Shown second from the bottom at the right on this page is a striped and figured material with an Oriental oblong design in raised black on a yellow stripe; it is called "Les Plaques de Jade." Below, at the left, a fine cotton voile, called "Les Fleurs des Blés," is shown. It has a narrow black stripe and an embroidered cornflower in blue on a green stem. "Les Cachets Mandarins," at the lower right on this page, is a dotted cotton in yellow with a white stripe on which appears a black and white mandarin's seal.

A particularly attractive fabric, with Oriental inspiration, is "Les Carrés Japonais," the material sketched at the top of page 132. It has a new arrange-

(*Continued on page 132*)



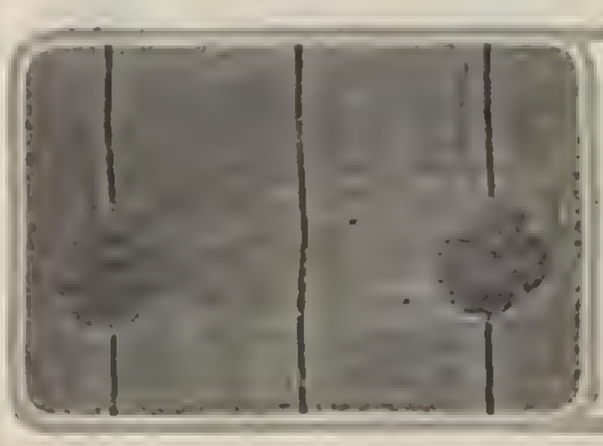
The blue ground of "Fleurs de Timgad" is gay with coloured flowers



"Les Colliers d'Or et d'Argent" sparkles with gold and silver dots



A black design stands out on the yellow stripe of "Les Plaques de Jade"



This fabric with its blue cornflower growing against a black stripe on a white ground is called "Les Fleurs des Blés"



A Mandarin's seal gives an Oriental touch to "Les Cachets Mandarins," a yellow fabric with a wide white stripe







McCutcheon's
New Dress Cottons for Spring, 1919



OUR showing of Dress Cottons for Spring, 1919, embraces the newest textiles, designs and color combinations from France, Switzerland, Great Britain and our own country.

English Prints

We would call especial attention to a fabric entirely new to this country, "English Prints," made for and sold exclusively in the United States by James McCutcheon & Co. It is ideal for dresses for children, misses and grown ups. There are hundreds of quaint printed designs, in small and conventional effects, on white or tinted backgrounds. 32 inches wide. 95c yard.

Samples mailed on request

James McCutcheon & Co.
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NESTLÉ Permanent Waving



PERMANENT waving has become a national industry and we find that our recent disclosures and instructions to the public on the right and wrong of permanent waving is much appreciated.

We have added to that by printing an interesting booklet on the subject well illustrated and simple to understand, and supplied free of charge to hairdressers and the public. It should go far to restore to permanent waving the good reputation it enjoyed before the various chemical imitators made their inroads. This booklet will convincingly explain the benefit permanent hairwaving of the proper kind imparts upon human hair.

The bad side is explained in the same measure and any one with the particulars in mind will be able to decide what is good or bad for the hair.

As original inventors this is our mission.

Our principle in permanent waving is absolutely—safety first before any other consideration. Any intelligent person reading our booklet will agree that we are on the right road. The progress of our New York Establishment and of Nestlé Waving in general, proves that the public approves our principles.

We receive daily letters from the public outside New York, bringing us complaints that this or that man or woman USING THE NESTLÉ PROCESS had made their hair brittle and frizzy but it invariably turns out that such operator was neither of our pupils nor using our process, but traded on our name and reputation.

We shall begin during the summer months publishing a complete list of our established and proven Nestlé Wavers and would recommend ladies who have no opportunity to visit any of these, to write for a Nestlé Home-Outfit of which over 6,000 are now in use in American families. This Home-Outfit, price $15.00, as well as the new wonderful Home water-waving device, price $2.00 and $2.50, with a treatise on the natural growth of babies' hair, is explained in the booklet and sent free of charge.

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Corner 52nd Street, NEW YORK
Permanent Waving Establishment Telephone Plaza 6541



Odd checks in porcelain blue are the charming decoration for "Les Carrés Japonais"

NEW RODIER FABRICS

(*Continued from page 130*)

ment of checks in old pottery tones on a checked white cotton foundation. The cotton-embroidered squares are in blue with a raised pattern in white.

Rodier novelties which attract particular attention are "Les Ondes de Metal" (waves of metal) and "Les Maisons de Yeso" (houses of Yeso), sketched in the middle on this page. These fabrics have a pattern of gold or silver on a background of white cotton marked in squares of varied sizes. They recall the embroidered veils of Ceylon or Jeypore and are very charming.

Sketched just below these, in the middle, is a fabric called "Les Clochettes de Yeddo," worked out in soft tones. The figure is embroidered in black and white silk on a mauve background. The material sketched at the lower left, called "Les Tambourins," is a new kind of batiste that is unusual both in striping and in colour. The background is striped in blue and white with a wider stripe of white, and crossed with blue with a bright yellow square embroidered on the bar. "Fuchias," sketched at the lower right on this page, has a white cotton background and a design of black and old-pink. Several women of excellent taste have told Rodier that they are going to use these cotton fabrics for window curtains, and the idea is worth considering.

In plain coloured fabrics Rodier has created a summer velours, called "Velleda," which is used in the form of a deep band on a simple cotton fabric. "Le Ruissella" is another kind of striped velours of rich appearance, and the combination of this with cotton is a real innovation, as is the case with "Cygnéa," offered to replace the "Djersa" of winter. Besides the "Buronette," "Burabure," "Tressella," "Crepella," and "Barveline," which are like the traditional plain fabrics of good quality, there are fanciful woollens, striped or checked, which will be used with great success for morning dresses for spring and summer. All of them are rough-surfaced as Oriental woollens, and striped with colours.

Scotch plaids have an important place in the collection. An example of this is "Tingo" with its big bright coloured stripes, and "Djersacacha" which will be a fresh and agreeable substitute for the silk jersey which we have been wearing this winter. But, perhaps, "Djersamoussa" is the most charming of all these fabrics. It is a new cotton material in periwinkle blue or rose, and it is used for many smart embroidered sweaters.

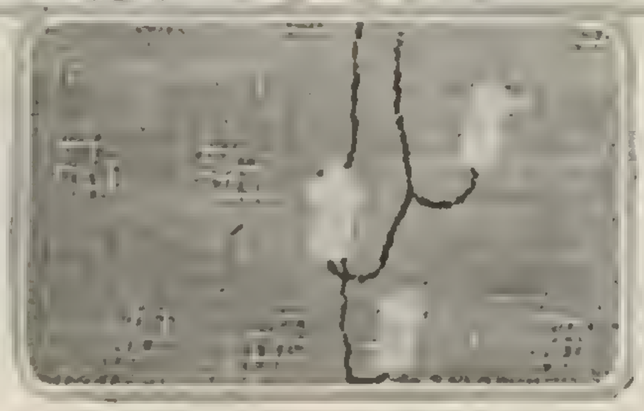
J. R. F.



"Les Maisons de Yeso" shimmers with gold and silver on a checked white ground



"Les Ondes de Metal" is marked with checks and embroidered in gold and silver



Black and white silk embroiders the mauve ground of "Les Clochettes de Yeddo"



"Les Tambourins" is a new batiste with unusual colours and stripings



Quaint little flowers grow on the striped white cotton ground of "Fuchias"

COLONEL ROOSEVELT'S LAST EDITORIAL

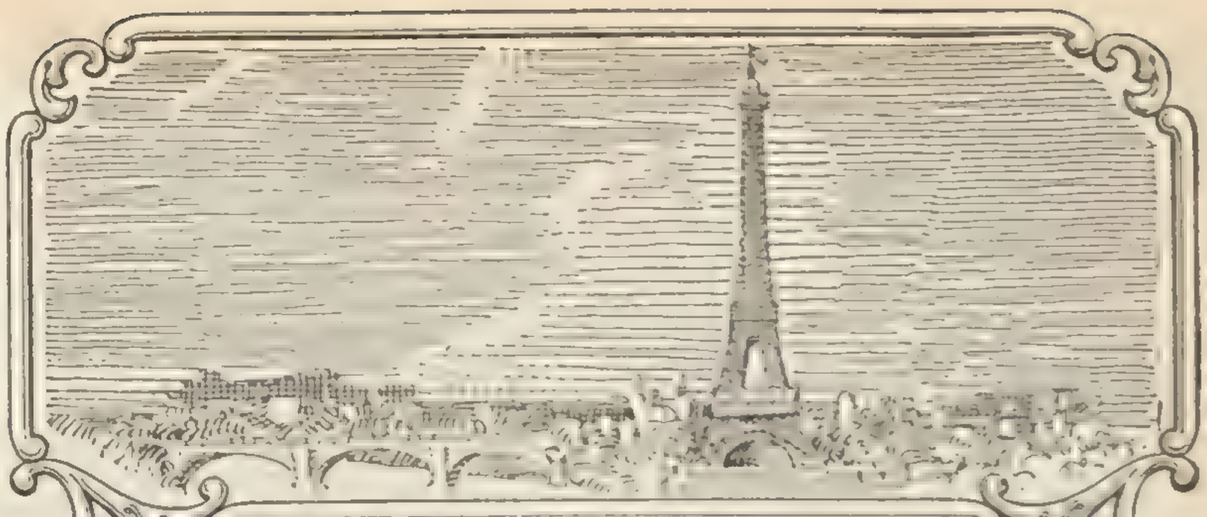
on which he corrected proofs Saturday, January 4th, will be published in the March issue of the Metropolitan Magazine. It is his last message to his countrymen and breathes the stalwart Americanism of the great leader.

The March Metropolitan will be a notable magazine for the Colonel's many admirers. In addition to containing his last editorial a large page size portrait of Colonel Roosevelt, the one he liked best, in rotary-gravure, ready for framing, will be included. Another feature also handsomely reproduced in gravure will be the Colonel's famous Metropolitan editorial "The Great Adventure," which has taken its place in American literature with Lincoln's Gettysburg speech. The Editor of the Metropolitan contributes an interesting and intimate appreciation of the great part the Colonel took in crystallizing America's fighting spirit in the last history making years of his life.

METROPOLITAN

For March *On the newsstands February 15th*

If you are not conveniently located for newsstand purchase send 25c to the Metropolitan Magazine, New York, and a copy of the March issue will be mailed you postpaid.



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are shown—together with
GIDDING CREATIONS—
and subsequent selections
in Paris Models arriving
on incoming steamers are
constantly furnishing new
interest and inspiration

Gidding

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PHILADELPHIA PARIS DULUTH
PALM BEACH SALONS — ROYAL POINCIANA GROUNDS





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give distinction to wearers and prestige to dealers.

They are the correct expression of good taste.

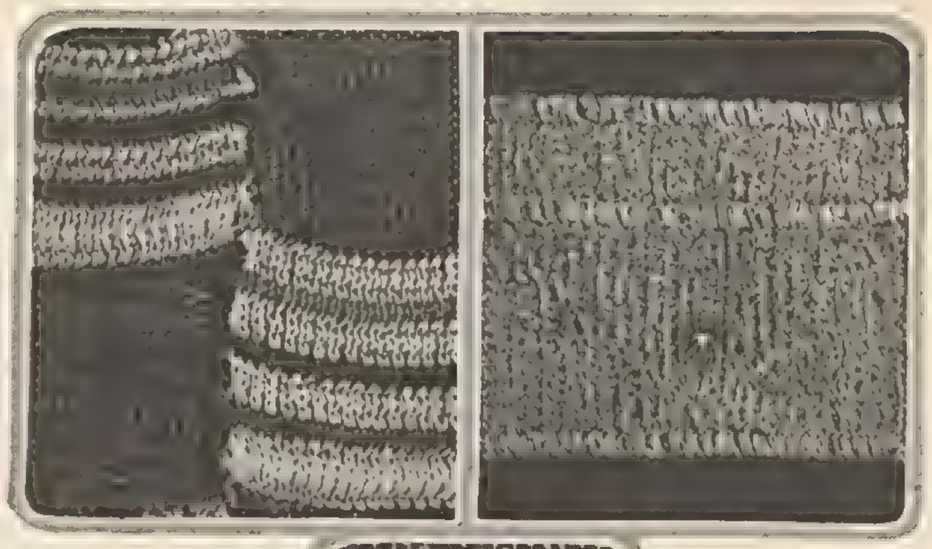
If your local dealer cannot supply you with GAGE HATS, write us and we will promptly advise you where you can find them. We will also be glad to assist you in making a proper selection.

ASK YOUR DEALER
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GAGE HATS

Gage
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PRODUCERS OF CORRECT MILLINERY

New York Paris Chicago

TRIMMINGS FROM RODIER



A black silk braid, to trim one's new spring frock, has alternating squares of colour, composed of red, blue, black, and green cotton stripes separated by bright gold stripes



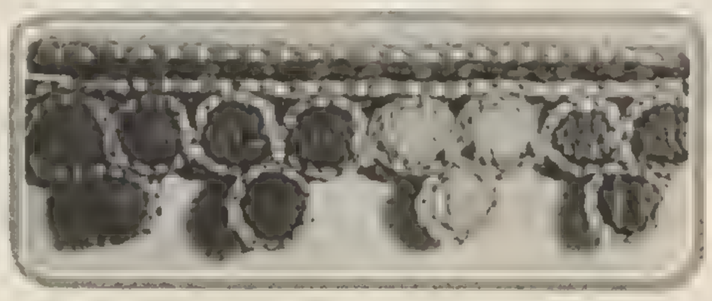
Here is a gold metal braid with the drawn thread effect

Metal braids are being used to add an extra richness to the silks and voiles of our summer frocks. This one of gold and silver is simple of design but gorgeous of texture

FASHION, who has decreed dresses made from bias pieces or from small widths, has created the need of trimmings such as braids and embroideries for the bottom of skirts. In this way the transparent light materials that will be used for summer dresses are given weight at the bottom. The bottoms of skirts may be decorated with a series of bands, from one to two inches wide, made by drawn threads. These bands occur at intervals of from three to five times on the skirt and are separated by the width of a tuck. Sometimes a fringe of the same material as the frock finishes the bottom, set off against an underskirt which is in a lighter crêpe or silk. These underskirts are there for form's sake—for they are so light that they really serve only to set off the fringe or to separate it from the more transparent lingerie.

Some fringes, placed a little higher, are ornamented on their edges by tiny cut-out flowers in colour, grouped in bell-like clusters. A photograph of this fringe in green, with blue and red flowers, is shown at the lower left on this page. Above it is a narrow trimming composed of similar "bell clusters"—alternating blue, green, and yellow, outlined in red without fringe. Cotton dresses of all colours may be trimmed very smartly around the bottom of the tunics or skirts with heavy broad embroidery from six to eight inches wide, in cotton thread. This embroidery suggests a Hungarian stitch and is finished by a fringe of the same width as the embroidery. Large designs in volutes or scrawls, very modern or very classic designs in coloured cottons or wools, will add great bands of colour to the bottom of the darker materials. We will have dresses of dark buronnette, on which lightning zigzags of mixed colours will run in a fantastic fashion but without exactly forming a border. On the following page there are two photographs in the middle, one of large designs in white wool on a tan background and the one

(*Continued on page 136*)



Blue, gold, and green circles, are drawn into bell-clusters by a thread of red



Quaint black, blue, or red flowers are scattered over a gay green fringe which promises to give charm to any dark dress



Loop fringes of green wool edge both sides of a braid made of a series of bright colours woven closely in and out the green



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The Marcella PATENTED Reg. U. S. Pat. Off.

SKIRT DRAWER

proves how fine lingerie can be and yet return from countless trips to the tub as dainty and lovable as when you first bought it. And can you imagine anything more practical than this combination of open drawer, closed drawer and short underskirt!

Just as pretty and durable and stylish are Marcella chemises, combinations and corset covers. There are lovely models delicately embroidered, adorably trimmed with fine lace, or simply hem-stitched with a ribbon run band of insertion around the top. They come in all sizes so every woman can obtain the loveliest lingerie possible in her own size.

If you don't know the name of the dealer in your city carrying Marcella undergarments, ask us and we'll inform you by return mail.

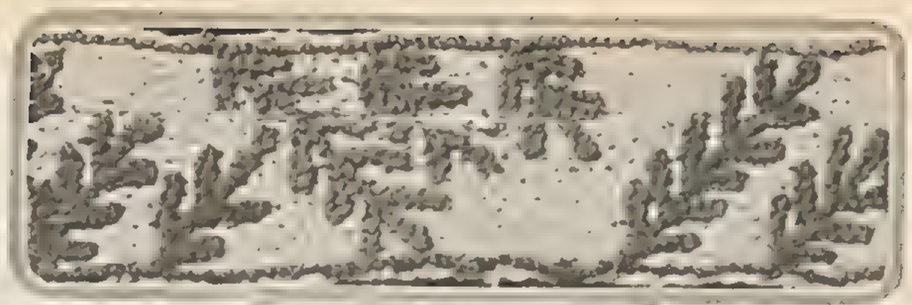
We are holding a copy of our Style folder for you. It shows all the latest whims and fancies of fashionable lingerie for this Spring. Send for it today. It's free!

Let this label guide you—it is on every garment.

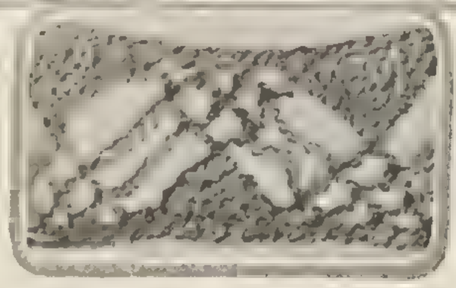


THE M. WILBER DYER CO.
71 West 23rd St., New York





(Above) A coarse canary yellow braid has a leaf pattern of alternating lilac and old-blue. The braid is novel and attractive for trimming cotton stuffs



(Left) A braid, slightly over an inch wide, is made to look like crocheted embroidery and is gayly coloured to suit the fancy; in this case cerise is used

TRIMMINGS FROM RODIER

(Continued from page 134)

above showing cordings of green, red, and gold in a scrawl design on a white ground and finished by a loop fringe in worsted of the three colours, alternating. Many wide bands of this black or coloured cording in relief are arranged like embroidery at the bottom of serge, woollen, or voile dresses.

TO REPLACE THE WINTER MODES

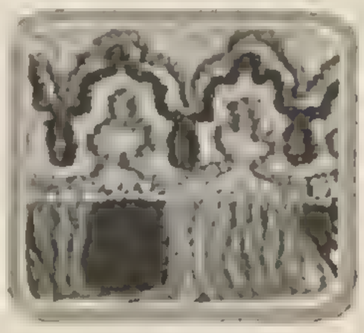
In a word, the bands of velvet, broad silk ribbons, or bias strips of velours which were used this winter will be replaced in the spring by the most varied forms of trimming. Skirt, sleeve, and tunic edges will be ornamented with the most effective embroidery, which can be bought in braid form and easily applied to informal afternoon dresses.

For the middle of summer, with organdie, nainsook, or simple coloured voiles, there will be used braids, braided braids of wool in two separate colours, which may be used either plain or bordered by fringe, fringe about the same width as the braid and which falls from its edge, or fringe that is double and smaller and is put on in loops at the top and bottom. When the braid is of dark blue and white or brown and vivid yellow, the lightest part forms a fringe-like pattern, shown at the right, above the bottom on this page. Sometimes it forms an ornamented foliage. These cotton braids of two braided colours are extremely novel. At the top of this page is a sample of vivid yellow braid with leaf design in lilac and old-blue. At the lower right on the first page is a green worsted braid run with lines of yellow, blue, black, and red and finished by a loop fringe of green on both edges.

METAL BRAIDS

Metal braid of two colours, either steel and gold or steel and silver, have the heavy old look that adds to their richness and suggests the Orient, from which they get their inspiration. They will look very beautiful at the bottom of tunics of crêpe, silk voile, or silk muslin. Three examples of these metal braids are illustrated at the top on page 134. The lower photograph shows an interesting new metal braid also showing the drawn thread effect.

Fashion approves of braids of all sorts. In fact, the variety of these braids, embroideries, and hemstitchings is such that each one has a unique distinction and makes an attractive form of trimming.



A bit of embroidery of gay colours



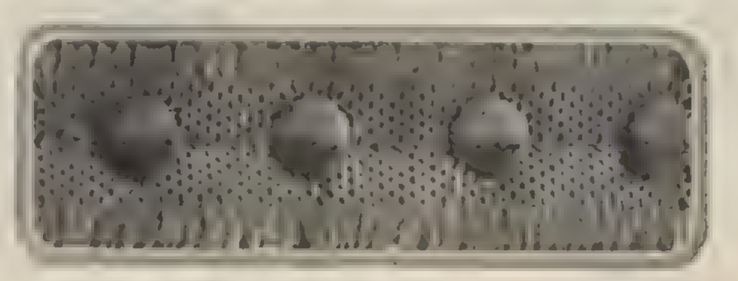
This braid has a large effective scroll design



Braided fringes are very popular in cerise and purple



A braid that imitates fringe in its design of another colour



Two popular shades, taupe and henna, combine in one of the new braids with a loop fringe



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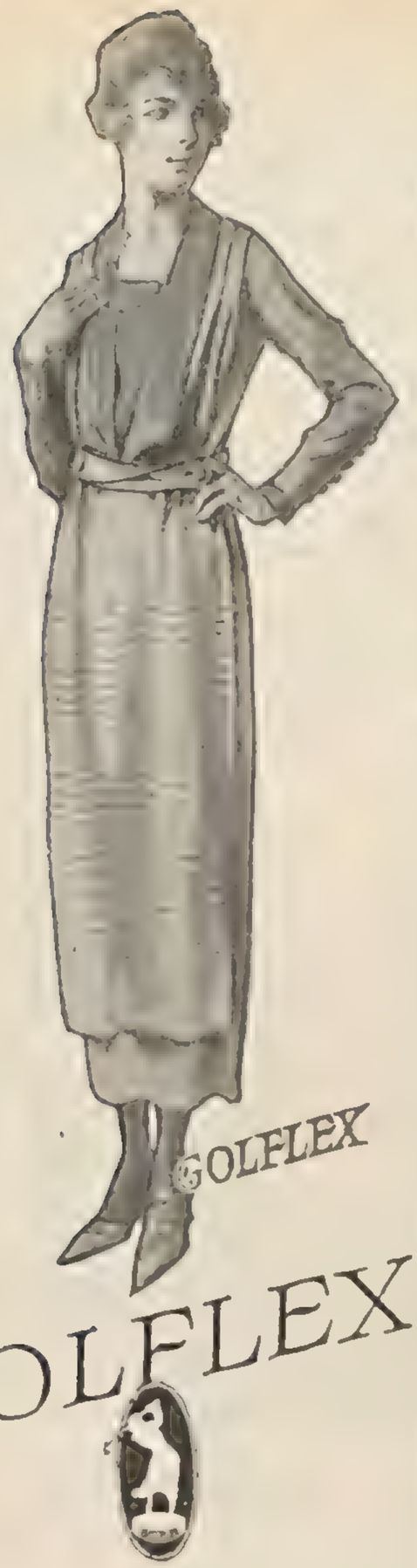
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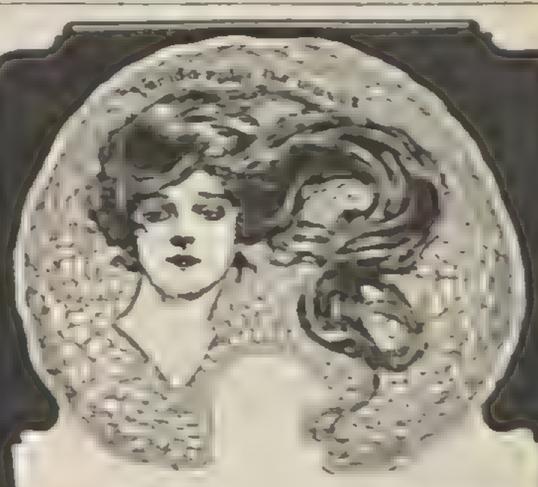
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Perhaps the plans for your house are rather nebulous just yet,—you may know you want a friendly comfortable sort of a house with windows leading onto a brick terrace,—that you do want a sun room,—yes, and plenty of closets, and a nicely arranged room and bath for the maid so that you can keep one while your neighbors envy you,—yes, you do know more or less the kind of a house you are going to build some day.

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But, be sure when you are actually ready to build that your knowledge leans heavily toward the "more" rather than toward the "less".

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Why not begin now to look over the successful houses of the country,—see what kinds of material have lent themselves best to the different types—find out the advantage of one flooring over another,—the most convenient type of door for the garage.

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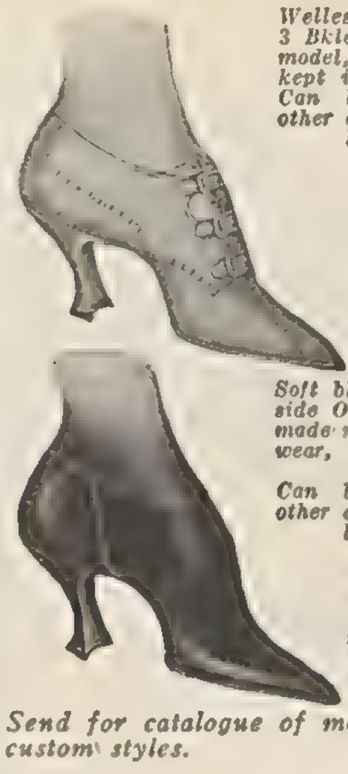
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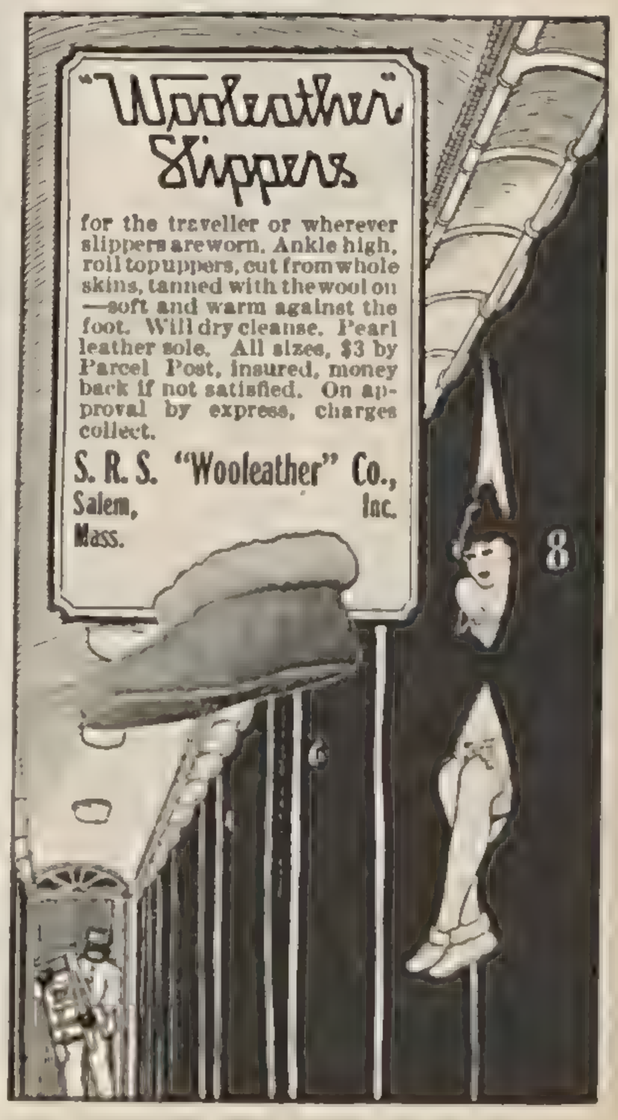
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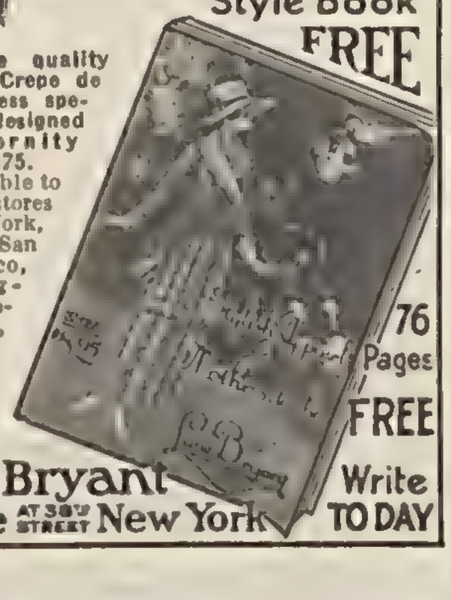
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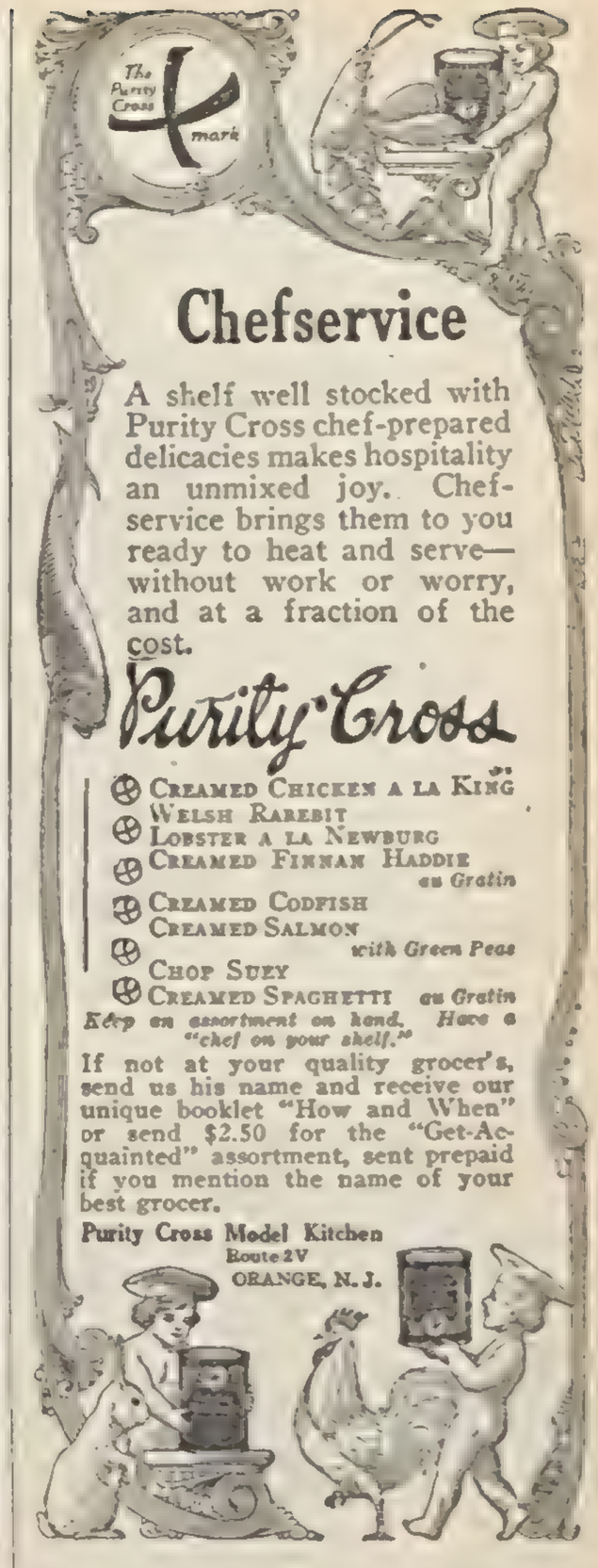


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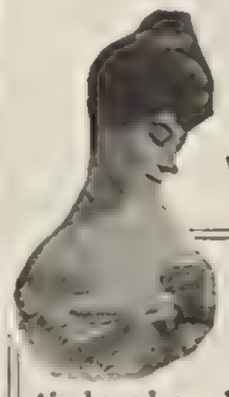
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